



# IRON MAIDEN

## ANTHOLOGY

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE



HAL LEONARD



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# IRON MAIDEN

## ANTHOLOGY

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Music transcriptions by Addi Booth and Paul Pappas

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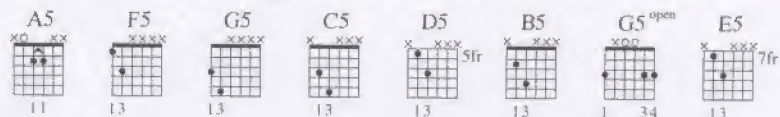
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from Powerslave

# Aces High

Words and Music by Steven Harris



1., 2., 3.

## Intro

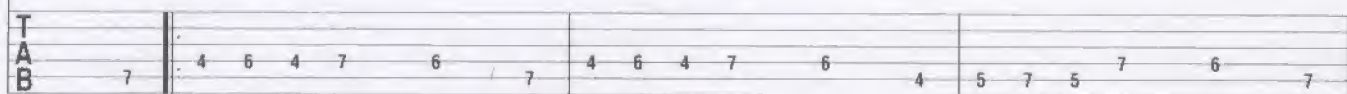
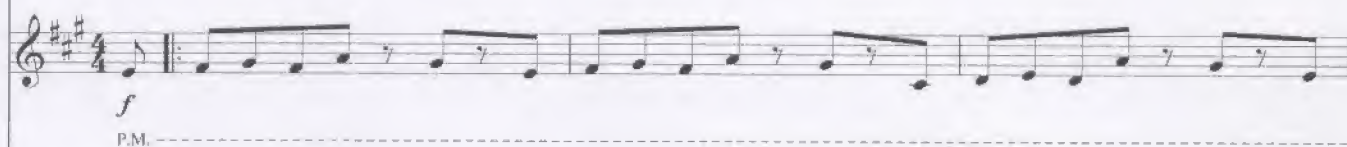
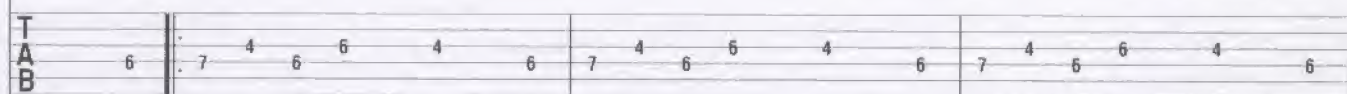
Moderately fast Rock ♩ = 160

$\text{F}^{\#}\text{m}$

D

E

Gtr. 1 (dist.)

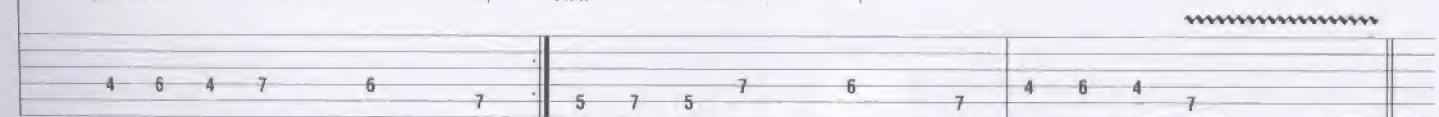
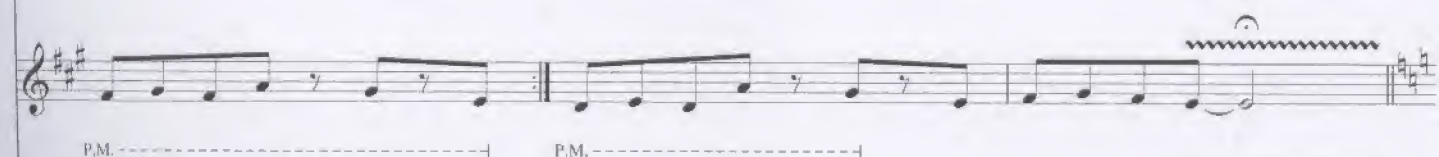
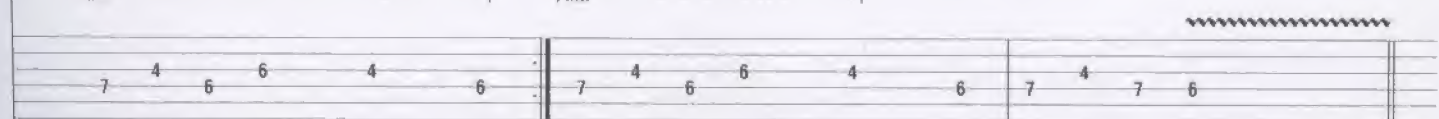
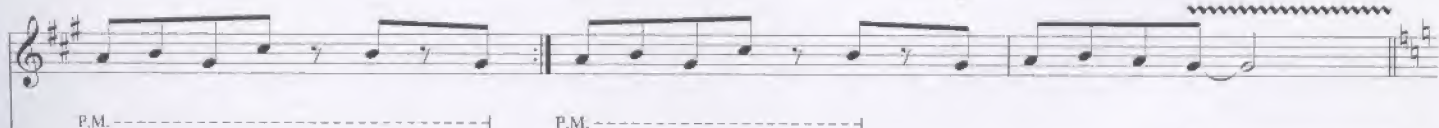


\*Chord symbols reflect overall harmony.

4.

D

E



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Faster ♩ = 252

Am

F

G

Play 4 times

Verse

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

1. There goes the si ren that warns of the air raid,  
2. Move in to fire at the main stream of bomb ers.

Rhy. Fig. 1

Gtrs. 1 & 2

9	11	12	14	12	11	9	12	11	7	11	(11)	7
7	9	10	12	10	9	7	10	9	5	9	9	5

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

then comes the sound of the guns send ing flak.  
Let off a sharp burst and then turn a way.

End Rhy. Fig. 1

9	11	12	14	12	11	9	12	11	7
7	9	10	12	10	9	7	10	9	5



Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

Out for the scram - ble, we've got to get air - borne,   
 Roll o - ver, spin 'round and come in be - hind them.

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got to get up for the com - ing at - tack.   
 Move to their blind - sides and fir - ing a - gain.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Jump in the cock - pit and start move up the en - gines.   
 Ban - dits at eight o' - clock move in be - hind us, Re -

Rhy. Fig. 2

Gtrs. 1 & 2

2 4 5 7 5 4 2 2 5 4 5 4 5

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

move all the wheel - blocks, there's no time to waste.   
 ten M E one o - nine's out of the sun. As -

End Rhy. Fig. 2

2 4 5 7 5 4 2 2 5 4 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Gath - er ing speed as we head Spit down the run - way,   
 cend - ing and turn - ing our Spit - fires to face them,

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got - ta get air - borne be - fore it's too late,  
head - ing straight for them I press down my guns.

# Pre-Chorus

Em

1., 2. Run - nin'                      scramb - lin',                      fly - in', }  
3., 4. Roll - in',                      turn - in',                      div - in', }

Gtr. 1

Gtr. 2

\*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

1. 2.

Roll - in',                      turn - in',                      div - in'.                      Go - ing in a - gain.



## E5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

C5 D5 E5 C5 D5 E5

fly to live, do or die.

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)  
 G5 Eb5 F5 G5  
 fly, fly to live, \_\_\_\_\_  
 Gtr. 3 (dist.)  
 f Harm. steady dive  
 w/ bar  
 5 5 (5) (5) (5) (5)  
 Pitch: D G  
 -1 -4 1/2 -5 -6





G5

A5

C5

D5

End Rhy. Fig. 5

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 5

A5

F5

G5

A5

C5

D5

Gtr. 3 tacet

B5

G5<sup>open</sup>

A5

Rhy. Fig. 6

Gtrs.  
1 & 2

Gtr. 4 (dist.)

B5 D5 E5

End Rhy. Fig. 6

15ma  $\gamma$  loco 15ma  $\gamma$  loco

P.H. P.H.

12 0 10 0 8 0 10 0 8 0 7 0 8 0 7 0 5 0 7 0 8 0 7 0 6 (6)

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
B5

G5

A5

rake 4

1

1/2

3

7/9

x

7

10

9

7

9

9

7

9

9

(9)

7

9

9

7

9

7

9

5

(5)

0

## Interlude

2nd time, Gtr. 4 tacet  
A5  
1st time, Gtr. 4 tacet  
D5  
A5

Gtr. 4  
Gtrs. 1 & 2  
divisi  
P.M.-----  
(17)  
2 3 3 0 0 3 2 0 7 5 (7 5) 0 3 3 0 0 3 2 0 2 0

2nd time, D.S. al Coda

D5 A5

P.M. P.M.

0 3 3 0 0 3 2 0 7/5 (7/5) 0 3 3 0 0 3 2 0 2/0



## ⊕ Coda

## Outro

Am

F

G

Play 3 times

Gtr. 1

Play 3 times

Gtr. 2

### Free time

Am

F

G

 $\epsilon_{11}$ *rit*[illegible]

Am

A5

N.C.

Gr. 3

Gtr. 4  
divisi

Gtr. 1

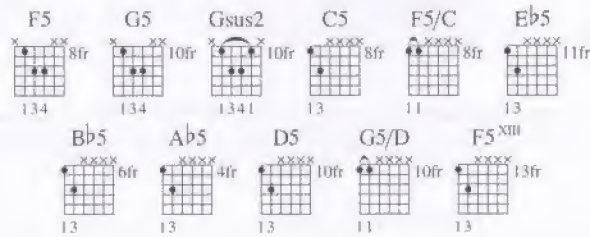
Gr. 2  
divisi

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for four guitar staves, labeled Gtr. 1, Gtr. 2, Gtr. 3, and Gtr. 4. Gtr. 1 and Gtr. 2 are labeled "divisi". The score includes a guitar solo for Gtr. 1 and a guitar introduction for Gtr. 3 and Gtr. 4. The score is written for four guitar staves, with Gtr. 1 and Gtr. 2 labeled "divisi". The score includes a guitar solo for Gtr. 1 and a guitar introduction for Gtr. 3 and Gtr. 4. The score is written for four guitar staves, with Gtr. 1 and Gtr. 2 labeled "divisi". The score includes a guitar solo for Gtr. 1 and a guitar introduction for Gtr. 3 and Gtr. 4.

Pitch: E

from *Fear of the Dark*  
**Be Quick or Be Dead**

Words and Music by Bruce Dickinson and Janick Gers



**Intro**

Fast Rock ♩ = 256

N.C.

\*\*G5

\*Gtrs. 1 & 2 (dist.)

(Drums)

Musical notation for the Intro section. The top staff is a guitar line in E-flat major (one flat) with a 4/4 time signature. It starts with a rest for two measures, then a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, 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C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, 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B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, 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ow!

End Riff A

2nd time, Gtr. 2: w/ Fill 1

G5

D5      Eb5

1. Cov - ered — in sin - ners — and drip - ping — with guilt.  
ser - pent — is crawl - ing — in - side of — your ear.

Rhy. Fig. 1

P.M. —————

7 8 (8)

5 6 6 //

[illegible]

## Gr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1

G5

D5

E<sup>b</sup>5

rad - ing your bel - lies in i - vo - ry tow - ers. In -  
mat - ter what's wrong as long as you're all right.

G5

B<sup>b</sup>5

C5

E<sup>b</sup>5

B<sup>b</sup>/D

vest - ing our lives in your and schemes and your pow - ers.  
Call your self stu - pid and rob your self blind.

# §§ Pre-Chorus

3rd time, Gtr. 4: w/ Fill 2

C5

B<sup>b</sup>5

F5

You've got to watch them, be quick or be dead.

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. -----

3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1

C5

B<sup>b</sup>5

E<sup>b</sup>5

B<sup>b</sup>/D

E<sup>b</sup>5

Snake eyes in heav - en, the thief's in your head.

End Rhy. Fig. 2

P.M. -----

3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1

## Fill 2

Sva

Gtr. 4

(18)

(18)



Gtrs. 1 & 2: w/ Rhy. Fig. 2

C5

Bb5

F5

You've got to watch them, — be quick or — be dead. —

C5

Bb5

Eb5

Bb/D

Eb5

Snake eyes — in heav - en, — the thief's in — your head. —

# Chorus

G5

Eb5

D5

Bb5

G5

Be

Gtr. 1

Gtr. 2  
divisi

10 14 12 13 10 12 10 12 10 10 13 13 13 12 13 10

3 7 5 6 3 5 3 5 3 3 6 6 6 5 6 3

To Coda 2

Eb5

D5

Bb5

G5

quick or be dead. Be

Riff B

End Riff B

Riff B1

End Riff B1

(10) 14 12 13 10 12 10 12 10 10 13 13 13 12 13 10

(3) 7 5 6 3 5 3 5 3 3 6 6 6 5 6 3

Gtrs. 1 & 2: w/ Riffs B & B1

Eb5

D5

Bb5

G5

quick, or be

\*w/ echo set for whole-note regeneration w/ 2 repeats.

dead.

Gtr. 1

Gtr. 2  
divisi

(cont. in slashes)

14 12 13 10 12 10 10 13 10 10 13 13 13 12 10 10 8/3

(10) (3)

\*w/ echo set for whole-note regeneration w/ 3 repeats.

\*\*Gtr. 1 to left of slash in tab.

### Bridge

Gtr. 1

G5

See \_\_\_\_\_ what's rul - ing all \_\_\_\_\_ our lives.

Gtr. 2

F5  
Rhy. Fig. 3

G5

End Rhy. Fig. 3

See \_\_\_\_\_ who's pull - ing strings.

Rhy. Fig. 3A

End Rhy. Fig. 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

F5

G5

See \_\_\_\_\_ what's rul - ing all \_\_\_\_\_ our lives.



Gtr. 1 F5

G5 Gsus2

(cont. in notation)

See who pulls the strings. \_\_\_\_\_ 1

Gtr. 2

Bb5 F5 C5 G5 Bb5 F5 G5 Bb5 F5

bet you won't fall on your face. \_\_\_\_\_ Your bel - ly will

Gtrs. 1 & 2

C5 G5 Bb5 C5 D5 Eb5 F5

hold you in place. \_\_\_\_\_

## G5

Uh!

 $1z,$ 

ak!

## Gtrs. 1 &amp; 2: w/ Riff A

F5

E<sup>b</sup>

C5

G5

Gr. 3 (dist.)

1

11

F5

Eb.

C5

G5

## D.S. al Coda 1

F5

Eb.

C5

Bb5

## 2. The



♩ Coda 1

Guitar Solo

E $\flat$ 5

D5

B $\flat$ 5

C5

C5

F5/C

C5

F5/C

C5

F5/C

Gtrs.  
1 & 2

Gtr. 3

w/ bar  
grad. release

Gtr. 1  
Gtr. 2  
divisi

(cont. in slashes)

(cont. in slashes)

(10)  
(3)

13  
6

13  
6

13  
6

12  
5

13  
6

10  
8

C5

F5/C

C5

E $\flat$ 5

C5

F5/C

C5

Gtr. 3

8 8 8 11 10 8 11 8 11 10 8 10 8 7 (7) 8 7 10 7 10 7 8 7 10 7

F5/C

C5

F5/C

C5

F5/C

C5

B $\flat$ 5

A $\flat$ 5

10 7 8 7 10 7 10 7 8 7 10 7 10 7 10 7 10 8 7 10 8 10 10

C5 F5/C C5 F5/C C5 F5/C C5 F5/C C5

Eb5 C5 F5/C C5 F5/C C5 F5/C

C5 F5/C C5 Bb5 Ab5 D5 G5/D D5

Gtr. 4 (dist.)

Gtr. 3



G5/D D5 G5/D D5 G5/D D5 F5<sup>xIII</sup>

*8va* -

*loco*

w/ bar -

*8va* -

w/ bar -

Gtr. 3 tacet  
D5

G5/D

D5

G5/D

D5

G5/D

Gtr. 4

D5

G5/D

D5

C5

Bb5

D5

G5/D

D5

*tr*

*tr*

-1

-3

-1/2

-1 1/2

w/ bar

w/ bar

G5/D D5 G5/D D5 G5/D D5 F5<sup>XIII</sup>

*Rva* -----

w/ bar

D5 G5/D D5 G5/D D5 G5/D

*Rva* -----

*D.S.S. al Coda 2*

D5 G5/D D5 C5 Bb5

*Rva* -----

(cont. in notation)

⊕ Coda 2

G5 Eb5 D5 Bb5 G5 N.C.

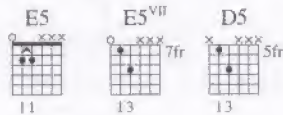
Be quick!



# Bring Your Daughter to the Slaughter

from *No Prayer for the Dying*

Words and Music by Bruce Dickinson



## Intro Moderate Rock ♩ = 144

D G5 D A5 D G5 E5  
\*Gtrs. 1 & 2 (dist.)

The guitar intro is written for two guitars (Gtrs. 1 & 2) in a distorted style. The notation includes a treble clef staff with a forte (f) dynamic marking. The guitar tablature (TAB) is provided below the staff, showing fret numbers and string numbers. The chords are D, G5, D, A5, D, G5, and E5.

\*Composite arrangement

The guitar solo is written for two guitars. The notation includes a treble clef staff with a P.S. (Power Sustained) marking. The guitar tablature (TAB) is provided below the staff, showing fret numbers and string numbers. The solo is characterized by a series of sustained notes and bends.

The vocal line is written for the lead singer. The notation includes a treble clef staff with the lyrics "I. Hon - ey, it's get - ting close". The guitar tablature (TAB) is provided below the staff, showing fret numbers and string numbers. The vocal line is characterized by a series of sustained notes and bends.

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# Verse

2nd time, Gtr. 3: w/ Fill 1

\*Em7

G6

A5

to mid - night, and all the myths are still in town.  
to day - break the sun is creep - ing in the sky.

Gtr. 3 (dist.)

*f*  
\*\*w/ delay  
P.S.

\*\*Set for half-note regeneration w/ multiple repeats.

Gtrs. 1 & 2

Riff A

let ring ----- let ring -----

2 0 3 2 5 0

\*Chord symbols reflect overall harmony.

Em7

G6

True love and lip - stick on your lin - en, bite the pil - low, make  
No pat - ent rem - e - dies for heart - ache, just emp - ty words and

let ring ----- let ring -----

End Riff A

(5) 2 0 3

## Fill 1

Gtr. 3

6

2

w/ delay P.S.

14 14 (14)



Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

1st time, Gtr. 3 tacet

A5

Em7

no sound. If there's some liv - ing to be done, ha,  
hum - ble pie. \_\_\_\_ So get down on your knees, hon - ey,

Gtr. 3 *8va* *loco*

Harm. Harm.

Pitch: G F#

G6

A5

be - fore your life \_\_\_\_ be - comes your tomb, \_\_\_\_ you'd bet - ter know \_\_\_\_ I'm \_\_\_\_ the  
as - sume \_\_\_\_ an at - ti - tude. You just pray that I'll \_\_\_\_

Em7

G6

A5

D5

one. Un-chain your back \_\_\_\_ door, \_\_\_\_ in - vite me a - round, \_\_\_\_ } Bring your daugh -  
\_\_\_\_ be wait - ing, 'cause you know, \_\_\_\_ you know I'm com - ing soon. \_\_\_\_ }

Gtrs. 1 & 2 *let ring* *let ring*

### Chorus

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. \_\_\_\_ Let her go, \_\_\_\_

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. - - - -





ha. 2. Hon-ey, it's get-ting close \_\_\_\_\_

2. Bridge

N.C. G5 D

So pick up your fool - ish pride. No \_\_\_\_\_ go - ing back, no -

G5 D A5 D G5 E5

where, no way, no place to hide. \_\_\_\_\_ Let her go!

Gtr. 4 (dist.)

*f*

Harm. -----

w/ bar -----

12 5 7 19 (19) 0 -2 1/2 14

Pitch: G

Gtrs. 1 & 2

P.S.

Guitar Solo

C5 G/B A5 D5

w/ bar

Rhy. Fig. 3

G5 E5 C5 G/B A5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)

Gtr. 4

D5 G5 E5



C5

G/B A5

D5

G5 E5

C5

G/B A5

D5

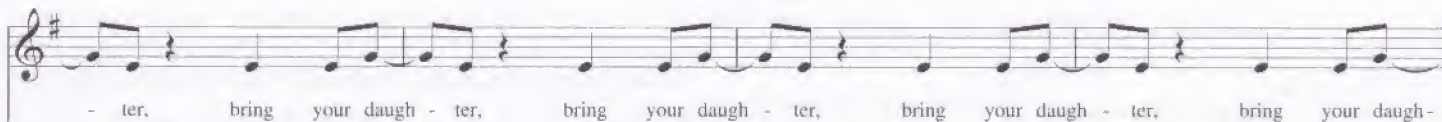
G5 E5

Bring your daugh-

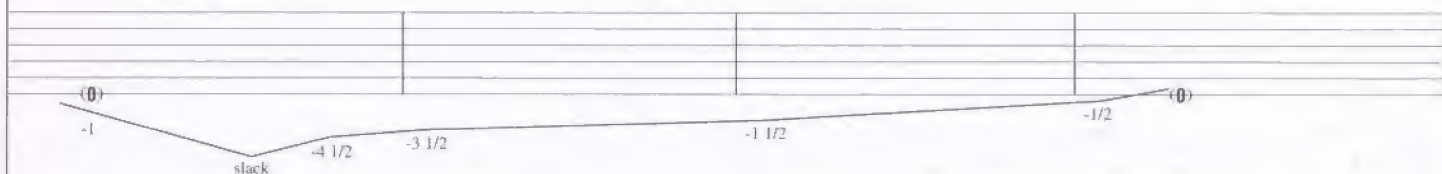
w/ bar --

# Bridge

Gtrs. 1 & 2



Gtr. 4



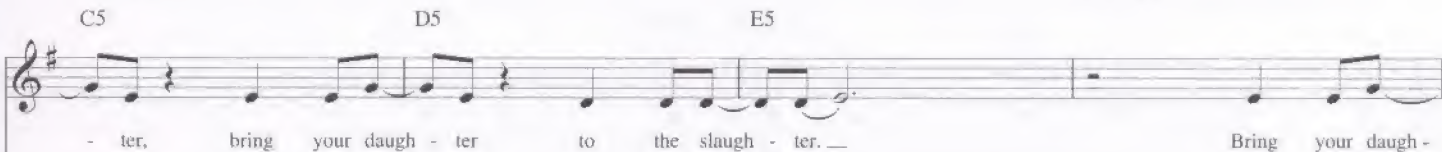
## Riff B

Gtr. 5 (dist.)



Gtrs. 1 & 2 tacet

Gtr. 4 tacet



## End Riff B





Gtr. 5: w/ Riff B

E5

G6

A5

- ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -

Gtr. 1 *mp*

Gtr. 2 *divisi* *mp*

9 12 14

7 10 12

\* Vol. swells (next 8 meas.)

C5

D5

E5

- ter, fetch your daugh - ter to the slaugh - ter. —

5 7 9

3 5 7

# Interlude

Gtrs. 1 & 2 *tacet*

Gtr. 5: w/ Riff B (2 times)

E5

G6

A5

(Ah. —)

## Riff C

Gtr. 6 (dist.)

End Riff C

*mp*

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

Gtr. 6: w/ Riff C (3 times)

C5

D5

E5

Ah. —





Gtrs. 1 & 2: w/ Rhy. Fig. 2

D6 D5 D6 A5

G5 E7

D5

let her go. let her go. Bring your daugh -

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 4: w/ Riff E

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

A5

G5 Em7

D5

let her go. let her go. Bring your daugh -

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 4: w/ Riff E

E5

D5

E5

C5

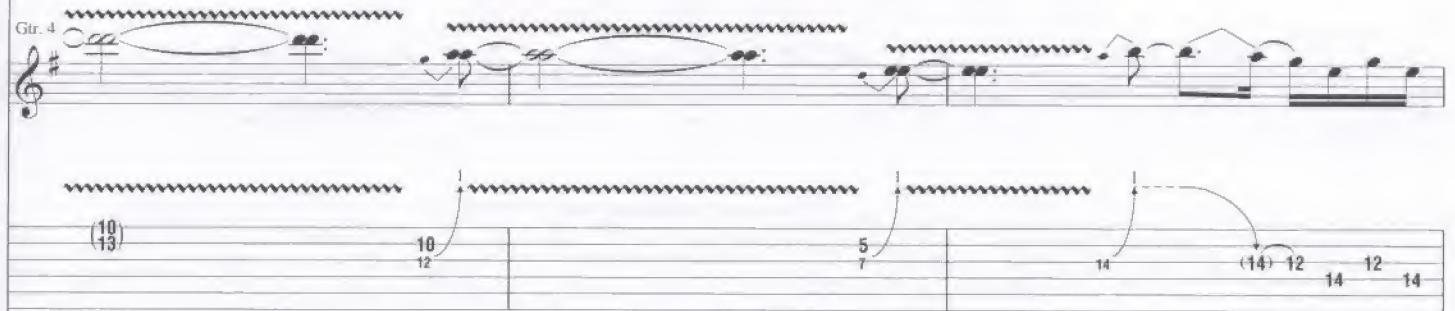
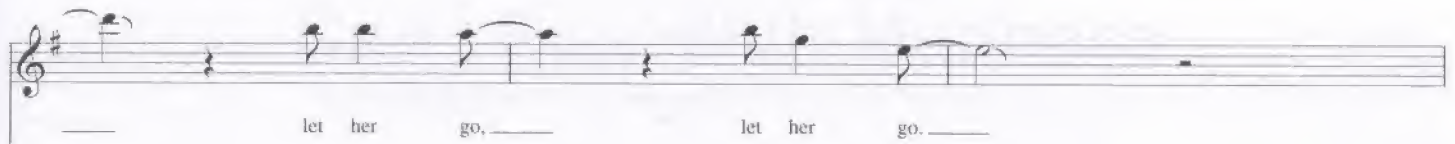
A5

D5

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

A5

G5 Em7



A5 G5 E5

A5 G5 E5





A5 G5 E5 N.C.

let her go. Yeah, com-ing to get you.

w/ bar w/ bar

12 15 14 12 15 12 12 15 12 14 12 14 12 14 (14) 14 (14) (14) 12 14 14 (14)

Free time

E7#9

N.C.

Wow! \_\_\_\_\_

P.S.

w/ bar w/ bar

14 12 (12) (12) 15 (15) (15) -1 1/2

from *Seventh Son of a Seventh Son*

# Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



## Intro

Moderate Rock ♩ = 138

N.C.



D  
Rhy. Fig. 2

Gtr. 2  
(dist.)

C6sus2

Csus2

G5

Rhy. Fig. 1

Gtr. 1 (dist.)



Riff A

Gtr. 3 (dist.)

End Riff A



Gtr. 3; w/ Riff A (2 1/2 times)

Dsus4

D

Dsus4

D

Dsus4

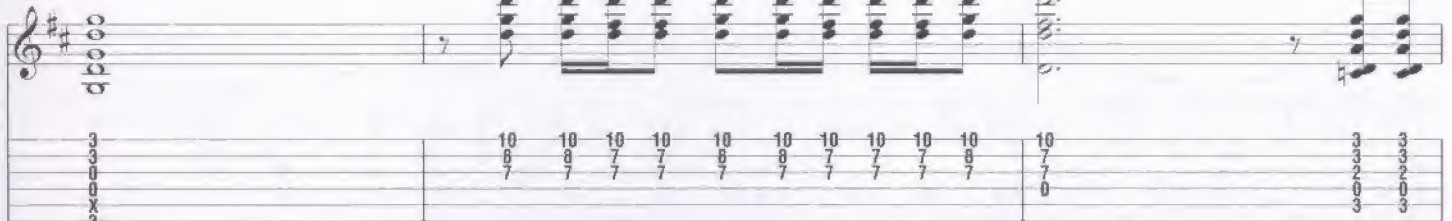
Gtr. 2; w/ Rhy. Fig. 2

\*D

C6sus2

End Rhy. Fig. 2

Gtr. 1



\*Chord symbols reflect overall harmony.





Dsus4 D Dsus4 D Dsus4 D

C6sus2



Give me the strength to hold my head up,  
Oh, then he fixed me with a freez - ing glance — and the

G5

Dsus4 D Dsus4 D Dsus4 D



spit back in their face.  
hell fires — raged in his eyes.

Don't need no key to un -  
He said you wan - na know the truth, son, Lord,

C6sus2

G5

D5

A

D5

A

D5

A



lock this door,  
I'll tell you the truth,

got to break down the walls, —  
your soul's gon - na burn —

break out of this bad — place. —  
in a lake of fire. —

Gtrs. 2 &amp; 3

P.M. ---|



## Chorus

Bm

G

D

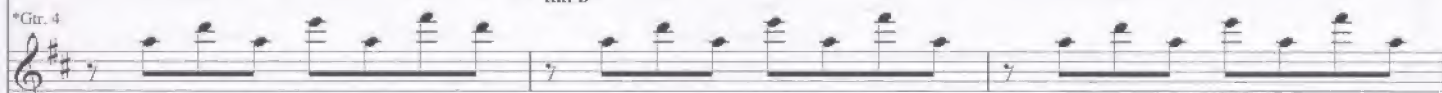
A



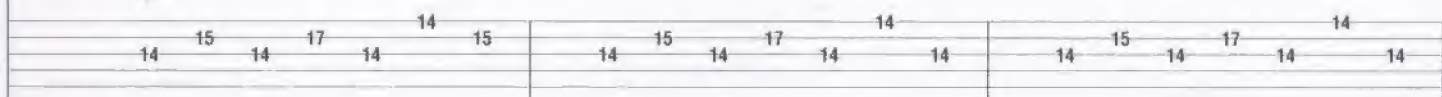
Can I play — with mad - ness?

The proph - et stared at his crys - tal ball. —

Riff B



mf



\*Guitar synth.

Gtrs. 2 &amp; 3

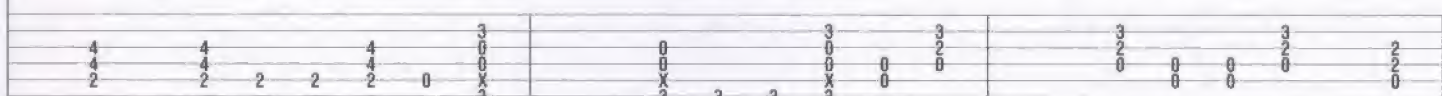
Rhy. Fig. 4



P.M. ---|

P.M. ---|

P.M. ---|



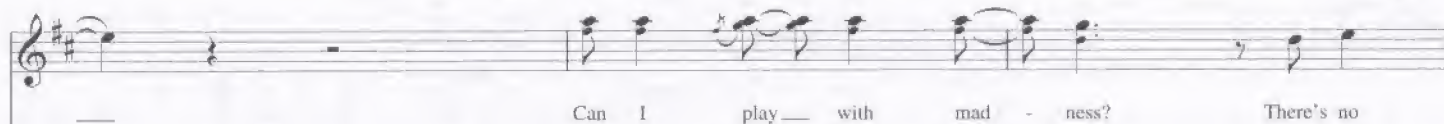


Gtr. 1 tacet

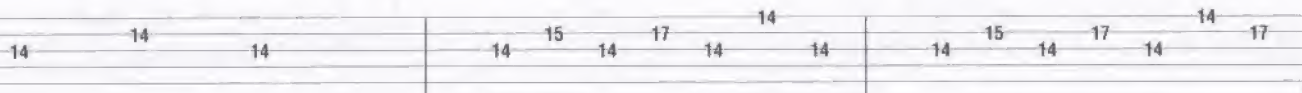
Bm

G

Esus4



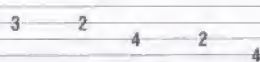
Gtr. 4



Gtr. 1

Riff C

End Riff C

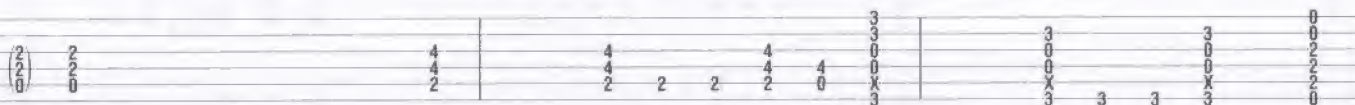


Gtrs. 2 &amp; 3



P.M. ---|

P.M. ---|



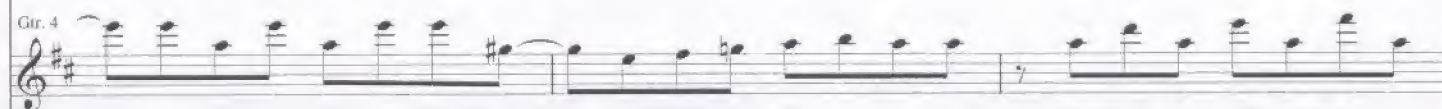
E

Bm

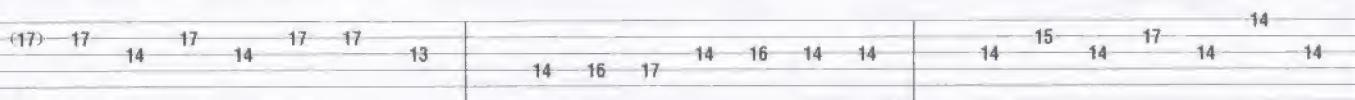
G



Gtr. 4



let ring-----|



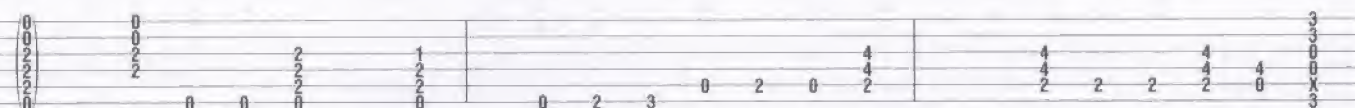
Gtrs. 2 &amp; 3



P.M. ---|

P.M. -----|

P.M. ---|



D

A

Bm

- ness? The proph - et looked and he laughed at me, — ha, ha! He said,

The guitar line consists of three measures. The first measure has fret numbers 14, 15, 14, 17, 15, 14. The second measure has 14, 15, 14, 17, 14, 14. The third measure has 14, 15, 14, 16, 14, 16, 16. The guitar line includes palm mutes (P.M. --) in the first and second measures.

To Coda ⊕

Gtr. 4 tacet

G

D5

A

D5

"Can I play — with mad - ness?" He said, "You're blind, too blind —"

End Riff B

The guitar line consists of three measures. The first measure has fret numbers 14, 15, 14, 17, 14, 14. The second measure has 14, 15, 14, 17, 14, 14. The third measure has 14, 15, 14, 17, 14, 14. The guitar line includes palm mutes (P.M. --) in the first and second measures.



# Interlude

Gtr. 2: w/ Rhy. Fig. 1  
D

C6sus2

A D5 A

to see." Yeah,

End Rhy. Fig. 4

Gtrs. 2 & 3

Gtr. 3

P.M. -----

Csus2 G5

I said you're too blind to see.

Rhy. Fig. 5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Dsus4 D Dsus4 D Dsus4 D C6sus2

Mmm.

End Rhy. Fig. 5

Gtr. 3

P.M. - - - - -

P.M. - - - - -

Gtrs. 2 & 3: w/ Rhy. Fig. 5

Csus2 G5 Dsus4 D Dsus4 D Dsus4

D.S. al Coda

⊕ Coda

Interlude  
Faster ♩ = 200  
Half-time feel

A D5 A E5 G5

to see. Oh, 'Lis

Gtr. 1

\*Gtrs. 2 & 3

\*Composite arrangement

E5 G5 A5 E5 G5

- ten to me," said the proph - et, \_\_\_

End Riff D



E5 G5 A5 G5 Bb5

G5 Bb5 C5 G5 Bb5

End half-time feel

G5 Bb5 C5

Gtr. 1 facet  
Gtrs. 2 & 3; w/ Riff D (2 times)

Gtr. 1 facet  
Gtrs. 2 & 3; w/ Riff D (2 times)

E5

G5

E5

65

Gtr. 5 (dist.)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and bass line. The second measure contains the second line. The third measure contains the third line. The fourth measure contains the fourth line. The score is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The first measure contains the first line of the melody and bass line. The second measure contains the second line. The third measure contains the third line. The fourth measure contains the fourth line.

\*Set for one octave below.

[illegible]

\*\*Set for a perfect 5th above.

E5 G5 A5 G5 III Rhy. Fill 1 End Rhy. Fill 1

Gtrs. 2 & 3

Sva-----

loco

15 17 17 (17) 15 17 15 22 (22)

17 15 17 17 (17) 15 17 17 15 (15) 1/2

Gtrs. 2 & 3: w/ Rhy. Fill 1 (2 times)

G5

The musical notation for 'The Rake's Progress' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). It includes a 'rake' section with a dashed line, a 'w/ har' section with a harp icon, and a 'P.S.' section with a dashed line. The bottom system includes a 'slack' section with a slack icon and a 'P.S.' section with a dashed line. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Slower ♩ = 176

Gtr. 5 tacet

# Outro-Chorus

A tempo

Gtr. 4: w/ Riff B

D5 A D5 A D5 A N.C. G D

Can I play with mad - ness? The proph - et

Gtrs. 2 & 3

P.M. - 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4

Gtr. 1: w/ Riff C

stared at his crys - tal ball. \_\_\_\_\_ Can I play with mad -

A Bm G

- ness? There's no vi - sion there \_ at all. \_\_\_\_\_ Can I play with mad -

Esus4 E Bm G

- ness? The proph - et looked and he laughed at me, \_\_\_\_\_ ha! He said,

D A Bm

"Can I play with mad - ness?" He said, "You're blind, too blind \_\_\_\_\_

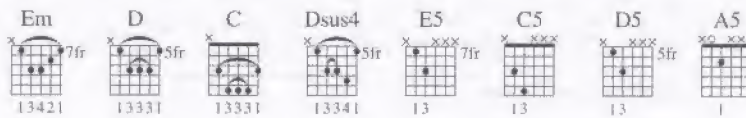
G D5 A D5

\_\_\_\_\_ to see. \_\_\_\_\_ Can I play with mad - ness?"

A D5 A N.C.

from *Seventh Son of a Seventh Son*  
**Evil That Men Do**

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



**Intro**  
 Moderately ♩ = 132

Em D

\*Gtr. 3 *mf*

Gtr. 1 (dist.) *mf*

Gtr. 2 (dist.) *divisi* *mf*

TAB

\*Guitar synth.

C

Dsus4 D C



D Em

(14) (7) 12 5 14 7 (14) (7) 16 9 14 7 (14) (7) 16 9 14 7

D C

(16) (9) (16) (9) 14 12 5 14 7 (14) (7) 16 9 14 7

Faster ♩ = 160

Gtrs. 1, 2 & 3 tacet

\*Esus2 D5/E

G5/E

G6/E

D5/E

Csus2

Gtr. 1

Gtr. 2  
divisi

Gtr. 4 (dist.)

Gtr. 5 (dist.)

*f*

P.M. ---|

P.M. let ring --|

P.M. -----|

0 0

9 7 7 7 7 5 4 5 9 7 7 7 7 5 4 (7) 4

\*Chord symbols reflect overall harmony.

C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E

Gtr. 4

Gtr. 5

G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C E5

Verse

E5

C5

Rhy. Fig. 1

Rhy. Fig. 1A



Gmaj11/B C5 Gmaj11/B C E5

Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of

P.M. -----

P.M. -----

C5

Gmaj11/B C5 Gmaj11/B C E5

Csus2

in - no - cence. And I will pray —

P.M. -----

P.M. -----

P.M. -----

G5 D/F# E5

for her, I will call her name out loud.

P.M. -----

Csus2 G5 D/F#

I would bleed for her, if I could

P.M. -----



Csus2

N.C.

C

on - ly see her now. \_\_\_\_\_

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.H. P.M. -----

Pitch: G

## Pre-Chorus

Em

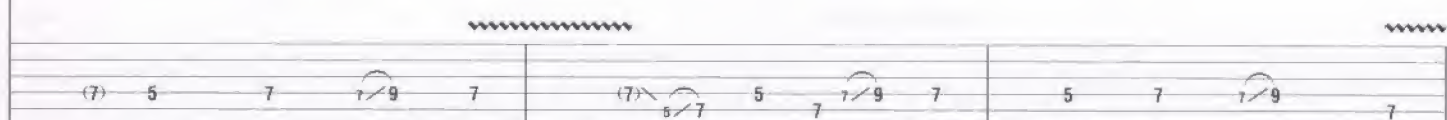
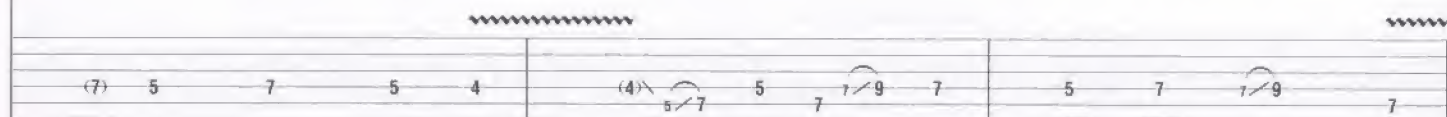
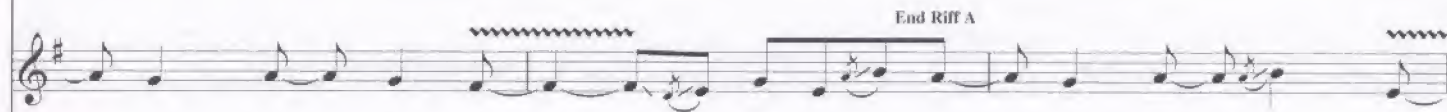
Liv - ing on a ra - zor's edge, bal - anc - ing on \_\_\_\_\_

Riff A

Riff A1

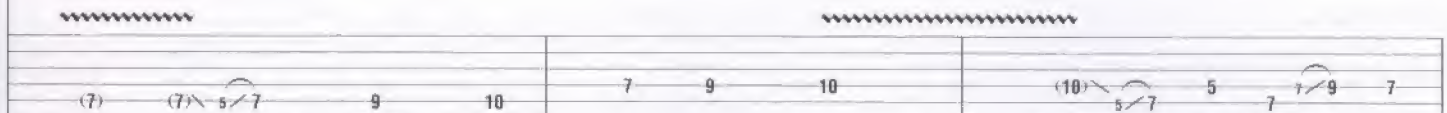
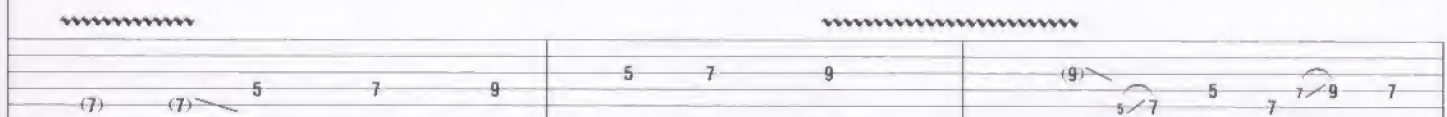
D

C



D

C





Em

D

— a ledge, — yeah! Liv - ing on a ra - zor's edge,

bal-anc - ing on — a ledge. You know, — you know — the e -

**Riff B** **End Riff B**

(cont. in slashes)

**Riff B1** **End Riff B1**

# Chorus

Rhy. Fig. 2

C5

D5

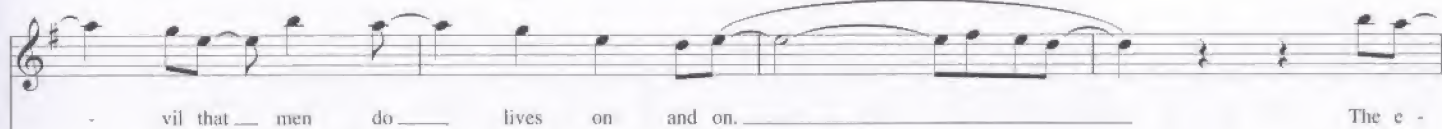
E5

Gtr. 4

P.M.

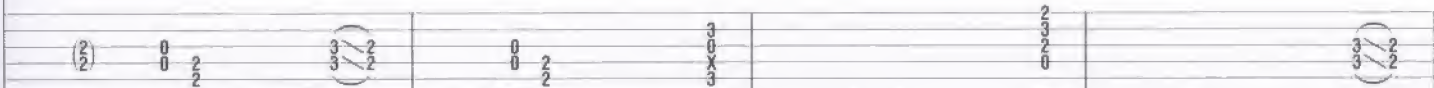
P.M.

P.M.



Gtr. 5

Rhy. Fig. 2A



C5

A5

A  
5  
open

E5

End Rhy. Fig. 2

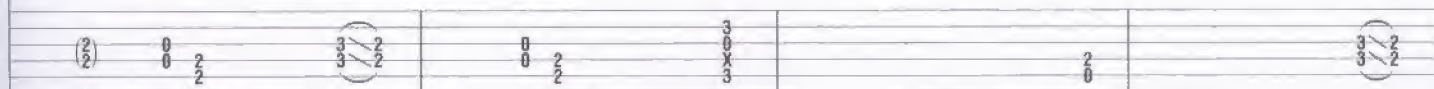


P.M.

P.M.



End Rhy. Fig. 3A



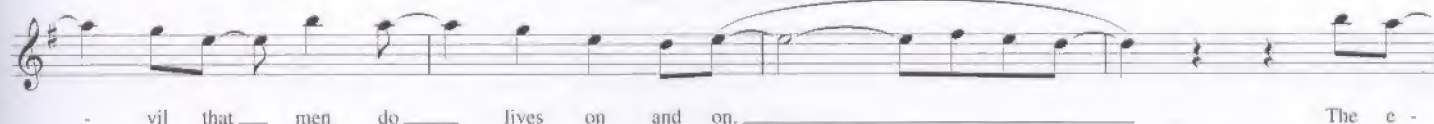
Gtr. 4: w/ Rhy. Fig. 2

Gtr. 5: w/ Rhy. Fig. 2A (1st 4 meas.)

Csus2

D

E5





vil that men do lives on and on.

Gr. 5

### Verse

E5 C5

2. Cir - cle of fire, — my bap - tism — of joy — at an end it seems.

Gmaj11/B C5 Gmaj11/B C E5

The sev - enth lamb slain, the book of life o - pened be -

C5 Gmaj11/B C5 Gmaj11/B C E5 C#sus2

fore me, And I will

prayer for you. Some day I may re - turn. Don't you

G5 D/F# Csus2 N.C. C  
 cry for me, be - yond is where I learn.

# Pre-Chorus

Gtrs. 4 & 5: w/ Riffs A & A1  
2nd time, Gtrs. 1 & 2: w/ Fill 1

C Em D

Liv-ing on a ra-zor's edge, bal-anc-ing on a ledge. Liv-ing on a

## Chorus

Gtr. 4: w/ Rhy. Fig. 2 (1 7/8 times)  
Gtr. 5: w/ Rhy. Fig. 2A (1 3/8 times)

C D E5

ra-zor's edge. You know, you know the e-vil that men do

Csus2 D E5 Csus2

lives on and on. The e-vil that men do lives on and on.

A5 E5 Csus2 D

The e-vil that men do lives on and on.

E5 Csus2 A5 E5

The e-vil that men do lives on and on.

Gtr. 5 Gtrs. 4 & 5 P.M.

Fill 1

Gtr. 1 8va

Gtr. 2 divisi

(17) (17)

(17) (17)



Interlude

N.C. E5 N.C. E5

N.C.

Gtr. 4

Gtr. 5

Gtr. 2

F#m11

*f*

w/ bar

14 (14)

-1

Gtr. 4

let ring --

Gtr. 5

let ring --

Guitar Solo

Gtr. 2

D5 E5 F#m11

w/ bar

P.H.

Pitch: D#

Rhy. Fig. 3

\*Gtrs. 4 & 5

End Rhy. Fig. 3

let ring

let ring

let ring

\*Composite arrangement

D5 Bsus4 F#m11

w/ bar

w/ bar

w/ bar

let ring

let ring

let ring

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Gtr. 2

D5 E5 F#m11

w/ bar

w/ bar

w/ bar

let ring

let ring

let ring





E5 C5 A5

The e - vil, the e - vil, the e - vil that men do.

(13) 12 14 (14) 12 15 (15) 8 (8) (8) 5 7

P.M. P.M. P.M.

E5 N.C. E5 N.C.

Ow, ow!

P.M. P.M.



# Flight of Icarus

E5      A5      F#5      E/G#      B5

Q    xxx    xg    xx    xxxxx    4fr    x    x

11    11    13    14    134

**Moderate Rock** ♩ = 112

\*Gtrs. 1 & 2 (dist.)

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The key signature is G major (one sharp) and the time signature is 4/4. The score includes a piano introduction with a treble clef and a bass clef. The melody is played on a guitar, with the guitar part written in a simplified notation using numbers 1-4. The bass line is written in a simplified notation using numbers 1-4. The score includes a "P.M." marking and a "TAB" section.

\*Composite arrangement

 $F\sharp m$ 

1. As the sun — breaks — a —

The musical score is written for a single melodic line in treble clef with a key signature of two sharps (F# and C#). The melody is as follows:

bove the ground, — an old man stands on — the hill. As the

The score includes a vocal line and a guitar accompaniment. The guitar part features a complex, multi-measure rest in the first system, followed by a series of chords and a final chord in the second system. The guitar part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific strumming pattern.

60

E5 A5 F#5

ground — warms — to the first rays — of light, a bird - song shat - ters — the still. His

Rhy. Fig. 1 End Rhy. Fig. 1

let ring -----

Pre-Chorus

F#5 E/G# A5 B5 C#5 E5

eyes are a - blaze, see the mad - man in his gaze. —————

Rhy. Fig. 2 End Rhy. Fig. 2

Chorus

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle, fly as high as the

Rhy. Fig. 3 End Rhy. Fig. 3

let ring ----- let ring ----- let ring -----

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly, touch the





Gtrs. 1 & 2: w/ Rhy. Fig. 2

F#5 E/G# A5 B5 C#5 E5

knows his Fa - ther be - trayed. Now his wings turn to ash - es, to ash - es his grave.

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle, fly as high as the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. on your way like an ea - gle, fly, touch the

### Guitar Solo

E5 A5 E5

Gtrs. 1 & 2 P.M.

sun.

Gtr. 3 (dist.)

f

4 (4) 4 2 4 2 4 3 2 0 2 14 16 (2)

F#5 A5 E5

P.M.

f

8va

13 14 13 13 14 16 14 15 14 15 17 14 17 14 14 17 14 14 17 14 17 16 17 19 19 (19) 17



P.M. -----

A5 E5

8va -----

loco

3 6 6 3 3

19 19 (19) 17 19 17 19 17 19 17 19 17 16 17 16 17 16 17 16 17 16 14 16 14 17 14 17 14 17 14 16 14 16 14 14 16

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F#5 P.M. -----

8va -----

f

17 17 14 14 17

Gtr. 4 (dist.)

Gtr. 3

1 (16) (16) 14 16 16 14 16 15 14 14 16 14 14 16 16 1/2 (16) 14 16 (16) 16 (16)

Gtr. 3 tacet

E/G# A5 B5 A5

8va -----

loco

3

(17) 17 17 14 17 14 17 14 14 17 14 16 (16) 14 16 14 13 13 13 11 12 11 9 (9)

E/G#

A5

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of several measures, including triplets of eighth notes and sixteenth notes, and a final measure with a quarter note. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

Gtrs. 1 & 2; w/ Rhy. Fig. 3 (4 times)

Gtr. 4 mcel

B5

C#5

E5

F#5

E5

Yeah... Fly on your way like an

N.C. D5 A/C# D5 A/C# D5 E5 D5 E5 F#5

ea - gle, fly as high as the sun. On your

E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

way like an ea - gle, fly as high as the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly, touch the



F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly!

# Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F#5 E/G# A5 B5 A5

Gtr. 4

Gtr. 3

F#5 E/G# A5 B5 A5





A5

B5

F#5

(cont. in notation)

Free time

Fly as high as the sun! ————

17 14 17 14  
16

17 14 17 14  
16

17 14 17 14  
16

17 14 17 14  
16

14 17

Gtr. 5 tacet

A5 E5 F#5 N.C.

Ah!

Gtrs. 1 & 2

(4)  
(2)

2 2 4  
0 2 2

# Killers

**Words and Music by Steven Harris and Paul Andrews**

## Intro

Fast Rock ♩ = 176

E5

DS/E

CS/E BS/E

E5

Riff A

End Rift A

<sup>a</sup>Gr. 1

(Cymbal)

*mf*  
let ring

TAB

7 0 7 0 7 0 7 0 7 0 7 0 5 0 5 0 3 0 2 (2) 7 0 7 0 7 0 7 0

\*Bass arr. for gtr. \*\*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

D5/E

C5/E

B5/E

E5

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of four measures: three measures containing whole rests followed by a final measure containing a half note G4. Below the staff, the word "Oh." is written.

Oh,

Gtrs. 3 &amp; 4 (dist.)

 $\delta Va = \dots$ 

The first system of musical notation for 'The Bird Song' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A dashed line indicates a slur over the next two measures, which contain a half note C5 and a quarter note D5. The system concludes with a half note E5 and a quarter note F#5.



Harmon.

let ring

+ let ring

2

[illegible]

Gtr. 2 (dist.)

mp

$$= \pi f$$

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2	0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2	0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2	0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2
---------------------------------	---------------------------------	---------------------------------	---------------------------------



D5/E                      C5/E      B5/E              E5

End Rhy. Fig. 1

Rhy. Fill 1

Fall 1

Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff B

D5/E

C5/E

B5/E

E5

G5

Oh, yeah! \_\_\_\_\_

Gtr. 5

Gtr. 2

A5

B5

C5

G5

A5

G5

Riff C

End Riff C

Gtr. 5: w/ Riff C

A5

B5

C5

G5

A5

A5

Oh, Oo, \_\_\_\_\_



## E5

— look out!

516

Gtr. 2

*loco*

<sup>a</sup>Налин.

Pitch: G

E

A

G

\*Harm. pitches produced by gradually sliding index finger up neck.  
Harms. w/ decimals located between the frets.

## Rhy. Fig. 2

\*\*Gtrs. 3 & 4

f

slight P.M.

**\*\*Composite arrangement**

Gtr. 2: w/ Riff D

Gtrs. 3 & 4; w/ Rhy. Fig. 2

E5

D5

End Riff D

(7)

## End Rhy. Fig. 2

Gtr. 3

Gtr. 4  
divisi

\*Gtr, 3 to left of slashes in tab.

### § Verse

Gtrs. 3 & 4; w/ Rhy. Fig. 2 (2 times)

E5

D5

[illegible]

1. You (4.) walk through \_\_\_\_\_ the sub - way, \_\_\_\_\_ his eyes burn \_\_\_\_\_ a hole in \_\_\_\_\_ your  
2. My in - no - cent vic - tims \_\_\_\_\_ are slaugh - tered \_\_\_\_\_ with wrath and \_\_\_\_\_ de -

E5

back. A foot - step \_\_\_ be - hind you, \_\_\_ he  
spise. a mock - ing \_\_\_ re - li - gion \_\_\_ of

D5

lung - es \_\_\_ pre - pared for \_\_\_ at - tack.  
ha - tred \_\_\_ that burns in \_\_\_ the night.

Chorus

C5 E5 D5 C5 G5

Scream I for mer - ey, he laughs as \_\_\_ he's watch - ing you bleed. \_\_\_  
I have no \_\_\_ one, I'm bound to \_\_\_ de - stroy all this greed. \_\_\_

Rhy. Fig. 3

Gtrs. 3 & 4

C5 E5 D5

Kill - er be - hind \_\_\_ you, 1. his 4. my  
voice in - side \_\_\_ me, com -

To Coda

C5 B5

blood lust \_\_\_ de - fies all 1. his \_\_\_ needs, \_\_\_  
pel - ing \_\_\_ to sat - is 4. my \_\_\_ me, \_\_\_



C5 D5

ha, ha, ha, ha, ha, ha. End Rhy. Fig. 3

Interlude  
N.C.

Gtr. 3  
Gtr. 4  
divisi

G5 A5 E5

Rhy. Fig. 4  
Gtrs. 3 & 4

D5 E5 G5 A5 E5 D5 E5

G5 A5 E5 D5 E5 G5 A5

End Rhy. Fig. 4

## Bridge

The musical score for 'I can see' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The melody begins with a whole note chord of F5 and G5, followed by a half note chord of F5 and G5, and then a whole note chord of F5 and G5. The lyrics 'I can see' are written below the melody. The second system shows the piano accompaniment in treble clef, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand. The third system shows the piano accompaniment in bass clef, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1, 3, and 5 below the notes.

what a knife's \_\_\_\_\_ meant to be. \_\_\_\_\_

5 5 5 5 5 5 5 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 5

Musical score for "You'll Be the One" by Kenny Rogers. The score is in G major and 3/4 time. It features a guitar introduction with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff. The lyrics "You'll" are written below the staff. The score includes a guitar introduction, a main melody, and a guitar solo section marked "slight P.M."

[illegible]



D5

to fore - see, see, — see. —

Gtr. 2

Gtrs. 3 & 4

slight P.M.

(3) 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 7 5 7 5 7 5

Guitar Solo

E5

Ha, ha, ha, ha.

(12/15)

(12/15)

4 12 14

(14)

14 14 (14) 12 14

slight P.M.

(7)

7 7 7 7 7 7 7 7 7 7 7 7

Chord progressions: D5, C5, D5

Technique: rake --|

Measure numbers: (14), 12, 15, 12, 12, 15, 12, 15, 12, 14, 12, 14, (14), 12, 14, 12, 14

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5

5 5 5 5 5 5 7 7 7 7 7 7

Chord progressions: E5, D5, E5, D5

Annotations: Gtr. 2 tacet, Gtr. 6 (dist.), *f*

Measure numbers: 14, (14), 9, 14, 15, 17, 14, 15, 17, 14, 16

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5

9 7 9 7 9 7 9 7 9 7 9 7 5

Chord progressions: E5, D5, C5, D5

Measure numbers: 17, 16, X, X, 17, 16, X, X, 14, 17, 14, 16, 14, 14, 16, 14, 15, 17, 14, 15, 14, 15, 14, 17, 15, 14, 15

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5

5 5 5 5 5 5 7 7 7 7 7 7



E5 D5 A5 B5

Gtr. 6

Gtr. 2  
divisi

Gtr. 2

slight P.M.

slight P.M.

14 17 14 15 14 14 17 15 14 16 2 0 0 0 12 0 0 14 14 0 15 15 0 17 15 14 0 0 12

9 9 9 9 9 9 9 9 9 9 0 2 0 2 0 2 0 2 0 2 0 2 0 2 4 2

C5 A5 G5 A5 B5

slight P.M.

slight P.M.

slight P.M.

0 0 0 14 0 0 15 15 0 0 17 15 14 0 0 0 12 0 0 0 14 0 0 0 15 15 17 17 15 14 0 12

5 5 5 5 5 5 5 5 5 5 0 0 5 5 5 5 2 4 4 4 4 4 4 4 2 2

A5 G5 A5 B5

slight P.M.

slight P.M.

12 0 0 14 14 0 0 15 15 0 17 15 14 0 0 12 12 0 0 14 0 0 15 15 0 17 17 15 14 0 0 12

2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 4 2

C5 A5 G5 A5 B5

*8va*

12 0 0 14 14 0 15 15 0 17 14 15 14 17 15 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 (17)

slight P.M. slight P.M. slight P.M.

5 5 5 5 5 5 5 5 5 5 0 0 5 5 5 5 2 4 4 4 4 4 4 4

Gtr. 2 tacet

D5 E5 G5 A5 E5 D5 E5

Gtr. 6

(14) (14) 12 14 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 (15) 0 0 0 14

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is for the piano, and the bottom staff is for the guitar. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The piano part consists of a simple melody with eighth and quarter notes. The guitar part provides harmonic support with chords and arpeggios. The score is divided into measures, with chord names (G5, A5, E5, D5, E5, G5, A5) written above the piano staff. The guitar part includes fret numbers and a "Sva" (sustained) marking.



B5

A5 B5 C5

G/B C5 D5

Gr. 6 *loco*

Gr. 2

Gtrs. 3 & 4

slight P.M. -----

slight P.M. -----

## Verse

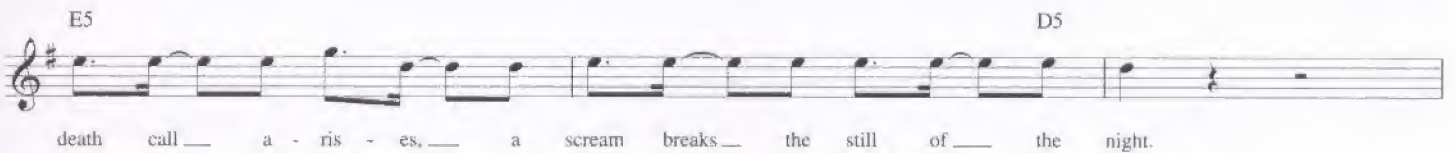
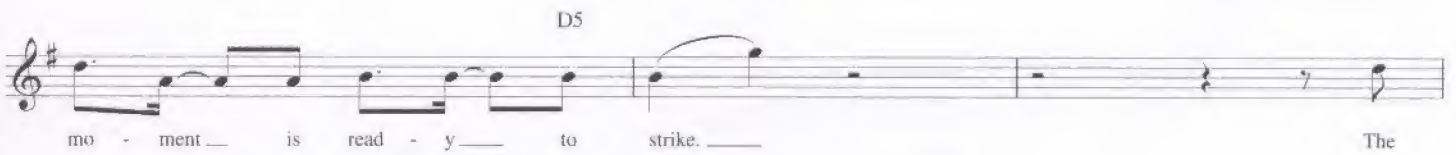
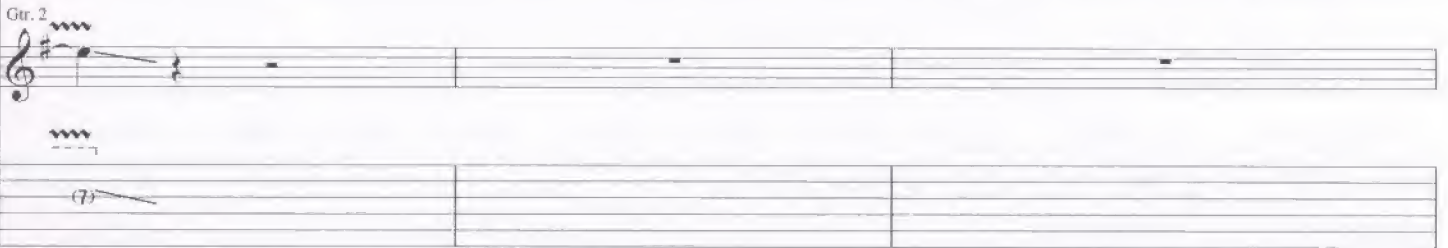
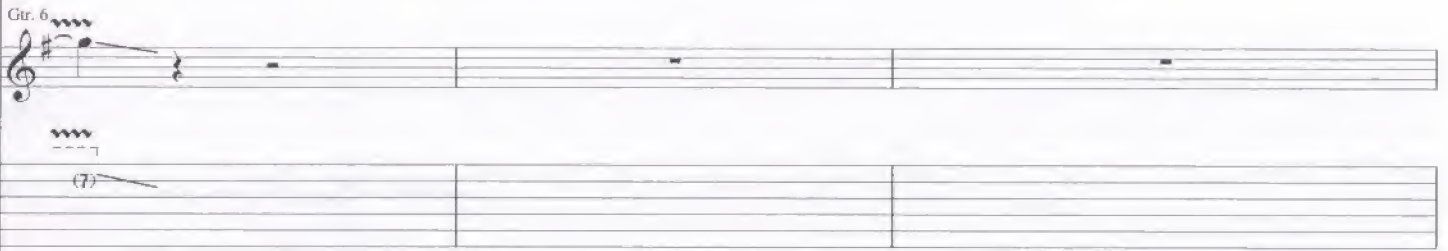
Gtrs. 3 &amp; 4: w/ Rhy. Fig. 2 (4 times)

E5

D5

3. My faith in — be - liev - ing — is strong - er — than life - lines — and

E5



## Chorus

Gtrs. 3 &amp; 4: w/ Rhy. Fig. 3





D5 C5 G5

— you, and now there — is no place — to run, Ex - cite —

Chord symbols: C5, E5, D5, C5, B5

Lyrics: - ment, it shakes — me, Oh, God, help — me, what have I

done? Oo, yeah. I've

## Interlude

Gtr. 2: w/ Riff D (2 times)  
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

The musical score for 'The Rose Tree' is presented on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with the lyrics 'done it a - gain.' followed by a long horizontal line indicating a continuation of the melody. The score includes a double bar line and a fermata over a whole note chord. Above the staff, there are two labels: 'E5' and 'D5', with a long horizontal line connecting them, suggesting a sustained or glissando effect. The melody consists of eighth and quarter notes, with a final whole note chord.

*D.S. al Coda*

## Coda

Gtrs. 3 &amp; 4; w/ Rhy. Fig. 3 (last 4 meas.)

— needs. — Oo, — look out, — I'm com - ing — for you.

# Outro

E5

D5

Ha, ha, ha, ha, ha, ha, ha, ha.

Gtr. 6

Gtr. 2  
divisi

Gtrs. 3 & 4

Gtr. 3

Gtr. 4  
divisi

slight P.M.

\*Gtr. 3 to left of slashes in tab.

Em

N.C.

Ow, ow!

Gtrs. 2 & 6

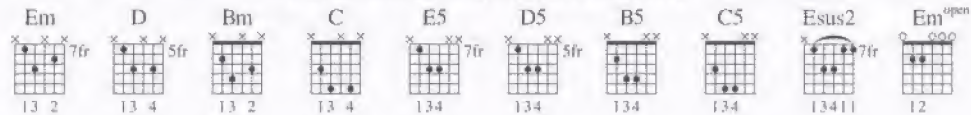
Gtrs. 3 & 4



from *No Prayer for the Dying*

# No Prayer For the Dying

Words and Music by Steven Harris



## Intro

Moderate Rock ♩ = 88

2nd time, Gtr. 5 tacet

2nd time, Gtrs. 6 & 7: w/ Fill 2

E5

G5

D5

C5

E5

### Riff A

Gtr. 1 (dist.)

mf

let ring

TAB

10 / 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

### Riff B

Gtrs. 2 & 3 (clean)

mf

let ring throughout

TAB

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 7

G5 D5 C5

let ring

TAB

(5) / 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

TAB

(7) 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

### Fill 2

Gtr. 6

(9)

Gtr. 7

(5)

Gtr. 1

E5 G5 D5 C5

End Riff A

let ring -----

(5) 12 10 8 10 8 7 7 7 7 5 7 8 5

Gtrs. 2 & 3

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Riff C

Gtr. 4 (dist.)

mf

End Riff C

7 7 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5 5

E5 G5 D5 C5

2nd time, Ld. Voc. tacet

To Coda

1. There are

let ring -----

(5) 12 10 8 10 8 7 7 7 7 5 7 8 5

End Riff B

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

7 7 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5



# Verse

Gtrs. 3 & 4 tacet  
2nd time, Gtr. 1 tacet  
2nd time, Gtrs. 6 & 7: w/ Fill 1

Gtr. 1 tacet

Em

D

Bm

C

D

Em

D

Gtr. 5  
(clean)

*mf*



times when I've won-dered  
sat by the win-dow —

and times when I've cried. —  
and gazed at the rain —

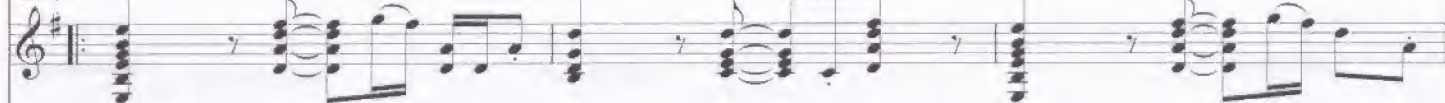
When my prayers, they were an-swered at  
with an ache in my heart — but nev-er

Gtr. 1

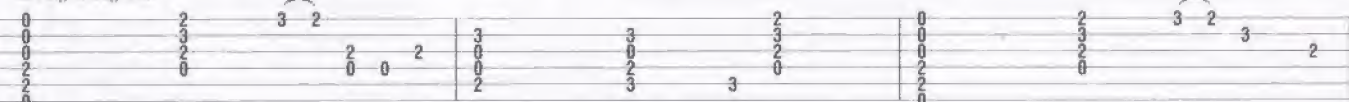


(5)

Gtr. 2



let ring throughout



Bm

C

Em

D

Bm

C

D



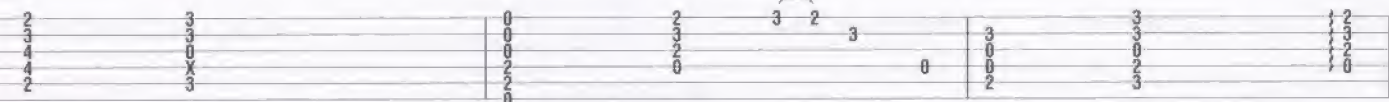
times when I've lied. —  
feel - ing the pain. —

But if you asked me a ques-tion.  
If you would tell me

would I tell you the truth?  
just what my life means,

Now there's

Gtr. 2

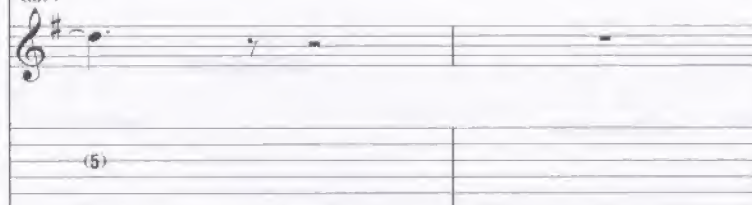


## FILL 1

Gtr. 6



Gtr. 7



Em

D

Bm

C

some - thing to bet on, you've got noth - ing to lose, yeah.  
walk - ing a long road nev - er reach - ing the end.

Gtr. 6 (dist.)

*mf*

9 9 7

Gtr. 2

3 2 2

## Interlude

Gtr. 2 tacet

E5

D5

B5

C5

End Rhy. Fig. 1

Rhy. Fig. 1

Gtrs. 3 &amp; 5

w/ dist.

8 10 8 7 8 7 7 7 8 10 8 7 9 7 9 9 9 9 7

Gtrs. 3 &amp; 5: w/ Rhy. Fig. 1 (2 times)

E5

D5

B5

C5

8 10 8 7 8 7 7 7 8 10 8 10 8 7 9 7 9 9 9 9 7



E5 D5 B5 C5

1. 2. D.C. at Coda

Gtrs. 3 & 5

2. When I've

Gtr. 6

Gtr. 7 (dist.)

*mf*

# ⌘ Coda

Double time

(♩ = ♩)

1st time, Gtrs. 2 & 4 tacet  
2nd time, Gtr. 1 tacet

Gtr. 1 tacet

Gtr. 1 D5 E5 D5 E5

Gtrs. 3 & 5 w/ dist.

1.

C5 D5 E5

Gtrs. 3 & 5

7 7 5 7 7 5 7 7 5 7 7 5

2.

Guitar Solo

E5 C

Gtr. 6

0 5 0 0 0 0 / 11 12 0 0 0 0 / 12 0 0 14 14 0 0 0 15 0 0 0 17

Gtrs. 3 & 5

P.M. -----

(9 9 7) 7 7 9 7 7 9 7 7 9 7 7 10

E5 C B5

8va -----

(17) 17 17 (17) 15 17 17 (17) (17) 15 12 15 12 15 12 16 12 15 12 15 12 15 12 15 12

P.M. ----- P.M. -----

7 7 9 7 7 9 7 7 9 7 7 10 2 2 4 2 2 4 2 2



C5

D5

12 15 12 15 12 12 14 14 (14) 12 15 14 (15) 14 0

w/ bar w/ bar

P.M. P.M.

E5

w/ bar w/ bar

(0) 14 (14) 0 20 20

P.M. P.M.

Riff D

C

E5

C

w/ bar w/ bar

(20) (20) 20 17 20 17 20 17 19 17 19 17 20 17 20 17 20 17 20 17 19 (19) 17 14

P.M. P.M.

loco

B5

C5

17 14 16 14 15 14 15 16 12 14 12 14 12 14 12 15 12 15 12 12 15 12 15 12 14 12

P.M. -----

2 2 4 2 2 4 2 2 4 2 2 4 2 2 5

## Guitar Solo

Gtrs. 3 & 5: w/ Riff D (1 5/8 times)  
Gtr. 6 tacet

Gtr. 6

14 (14) 12 14 12 12 19 12 14 (14) 12 14 (14)

Gtr. 7

*f*  
w/ bar  
+1  
15

w/ bar  
+1  
15 14

Gtrs. 3 & 5

P.M. -----

3 3 5 3 3 5 5 5 7 5 5 7 7

Gtr. 7

C E5 C

w/ bar  
+1  
15 (15) 14 15 (15)

w/ bar  
+1  
15 12

12 15 15 12 14 12 14 12 (12)

steady gliss.



B5 C5 D5

7 (7) 5 7 5 4 (4) 0 13 12 10 12 10 0 15 0 10 12 12 13 12

E5 C

10 12 10 12 15 0 10 0 0 10 12 0 12 12 12 10 9 0 0 12 0 10 0 8 0 7 5 7 0 7 0 5 0 4 0 7 0 5 0 4 0 0

E5 C B5

5 0 7 0 4 0 5 0 7 0 9 0 7 0 8 0 9 0 8 10 10 0 0 0 0 12 12 0 10 0 13 13 10 0 12 12 0 10 0 13

C5 D5

Gtr. 7

8va

let ring -- -

grad. bend

13 0 10 0 12 0 12 0 10 0 0 0 0 13 0 10 12 10 0 11 12 17 14 15 19 15 17 20

Gtrs. 2 & 3

P.M.

4 2 2 4 2 2 5 3 3 5 3 3 5 5 5 7 5 5 7

# Guitar Solo

F#5

E5

F#5

Gtr. 7 tacet

E5

F#5

E5

F#5

Gtr. 6

w/ bar

Gtr. 7

1 1/2

(20)

Rhy. Fig. 2

Gtrs. 3 & 5

G5 F#5 E5 D5 E5 F#5

E5 F#5

E5 F#5

Gtr. 6

grad. release

w/ bar

w/ bar

(12)

(12)

12 9 12

9 (12)

(9)

(9)

(9)

(9)

-1

-1

-1 1/2

Gtrs. 3 & 5

5 4 2 0 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4

4 4 4 2 4



E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

8va

Harm. w/ bar

w/ bar

w/ bar grad, dive

w/ bar

12 12 (12) (12) 11

-1 1/2

0

-2

-4

-3 1/2

(4)

5

+1

Pitch: B

End Rhy. Fig. 2

4 4 4 2 4

2 2 2 0 2

5 4 2 0 2 4 5 4 2

Gtrs. 3 & 5: w/ Rhy. Fig. 2

F#5 E5 F#5 E5 F#5 E5 F#5

Gtr. 6

8va

loco

P.S.

P.S.

steady gliss.

(5)

-1

slack

2 2 14 14 14 14

G5 F#5 E5 D5 E5 F#5 E5 F#5 E5 F#5

17 16

(16)

14 (17)

14 17 14 14 17 14 14 17 14 17

E5 F#5 G5 F#5 E5 D5 E5 F#5 G5 F#5 E5

grad, bend

1 1/2

14 17 14 17 14 17 14 17 14 17 14 17 16 17

# Bridge

Esus2

Gtr. 6 tacet

Dsus2

Bsus2

Gtrs. 3 & 5  
Rhy. Fig. 3

(cont. in notation)

God, give me the answer to my life.

Gtr. 6

Gtrs. 3 & 5

1 3/4 2

(17)

5 7 9 7

Csus2

Dsus2

Esus2

Dsus2

Bsus2

God, give me the answer to my dreams.

3 5 7 9 7

5 7 9 7

Csus2

Dsus2

Gtrs. 3 & 5: w/ Rhy. Fig. 3  
Esus2

Dsus2

Bsus2

God, give me the answer to my prayers.

End Rhy. Fig. 3

Gtr. 6

w/ bar

w/ bar

w/ bar

11 9

11 16

16 14



Csus2      Dsus2      Esus2      Dsus2      Bsus2

God, give me the an - swer to my be - ing.

Fill 3      End Fill 3

w/ bar      w/ bar      w/ bar

15 15 17 17  
12 12 14 14

9 9 11 11  
7 7 9 9

16 16 16  
14 14 14

**Outro**  
A tempo  
(♩ = ♩)

Gtr. 6: w/ Fill 3      Gtr. 1: w/ Riff A  
Gtrs. 2 & 3: w/ Riff B

Csus2      Dsus2      E5      G5      D5      C5      E5      G5

rit.

Gtr. 4: w/ Riff C (2 times)

D5      C5      E5      G5      D5      C5

E5      G5      D5      C5      Em<sup>open</sup>

Gtr. 2

Gtr. 1

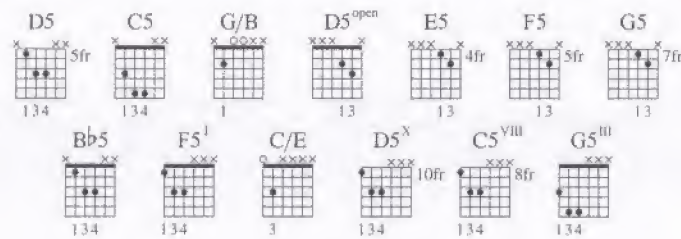
rit.      let ring -----

(5) 12 10 8 10 8 7 7      7 7 7 5 7 8      5

# from *The Number of the Beast*

# The Number of the Beast

Words and Music by Steven Harris



*Spoken:* Woe to you, oh, Earth and Sea,  
For the Devil sends the beast with wrath.  
Because he knows the time is short...  
Let him who hath understanding  
Reckon the number of the beast,  
For it is a human number.  
Its number is six hundred and sixty six.

- Revelations Ch. 13 v. 8

## Intro

Fast Rock ♩ = 195

° D      Dsus4      D5      D      Dsus4

l. I left a -

Gtr. I (dist.)

*mf*  
w/ flanger  
P.M. -----| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -----|

TAB

5 5 5 4 5 5 5 | 7 7 7 7 5 5 5 | 7 7 7 7 5 5 5 | 4 5 5 5

\*Chord symbols reflect overall harmony.

D5      D      Dsus4      D5

lone.      My mind was blank.

Rhy. Fig. 1

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -

7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7



C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - 'ries

P.M. + P.M. - P.M. ----- P.M. -+ P.M. -+ P.M. ---- P.M. -+ P.M. -----

7 7 2 3 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 3

Gtr. 1: w/ Rhy. Fig. 1

D5 D Dsus4 D5

from my mind. — What did I see?

End Rhy. Fig. 1

P.M. -- - P.M. --- - P.M. ----- P.M. -- - P.M. ----- -

7 7 7 7 7 4 5 5

5 5 5 5 5 5 5 5

Can I \_\_\_\_\_ be - lieve \_\_\_\_\_ that what I saw that \_\_\_\_\_ night

was real and not just fan - ta - sy? — 2. Just what I

# Verse

Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)

D5

D

Dsus4

D5



Rhy. Fig. 2

Gtr. 2 (dist.)

*mf*

P.M.



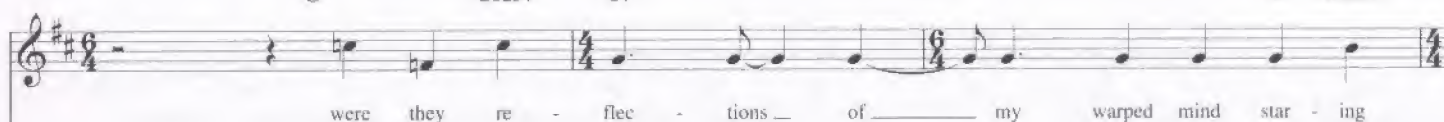
C

Csus4

C5

C

Csus4



P.M.



D5

D

Dsus4

Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)

D5



End Rhy. Fig. 2

P.M.



D

Dsus4

D5

C

Csus4

C5







§ Verse

D5

3. Night was black, was no use hold ing back 'cause I just  
4. Torch es blazed and sa cred chants were praised as the  
can't go on, I must in form the law. Can they

Gtrs. 1 & 2

P.M. - - P.M. P.M. - - P.M. let ring - - P.M. - - P.M. P.M. - -

had to see, was some one watch ing me?  
start to cry, hands held to the sky.  
still be real or just some era zy dream? But

let ring - - P.M. - - P.M. - -

In the mist, dark fig ures move and twist. Was all  
In the night, the fires are burn ing bright. The rit u al  
I feel drawn to wards the chant ing hordes, seem to

let ring - - P.M. P.M. P.M. P.M. - - let ring - - P.M. - - P.M. P.M. - -

this for real or just some kind of hell?  
has be gun. Sa tan's work is done, Six,  
mes mer ize, can't a void their eyes.

let ring - - P.M. - - P.M. P.M. - - (Gtr. 1, cont. in slashes)



# Chorus

Gr. 1

G/B C5 D5

six, six, the num - ber of the beast.

Gr. 2

P.M. ----- P.M. ---

To Coda

C5 G/B C5

(3rd time, cont. in notation)

1. Hell and fire were spawned  
2. Sac - ri - fice is go -  
3. Six, six, six, the one

P.M. -----

1. 2.

D5 D5 open

(cont. in notation)

to be re - leased. ing on to - night.

Gtrs. 1 & 2

P.M. - P.M. P.M. -

## Interlude

D5 open   E5   D5 open   E5   F5   E5   F5   G5   F5   G5   F5   G5   F5

let ring - - - - -

\*Voc. tacet on repeats.

### Guitar Solo

G5 F5 G5 F5 Bb5 F5<sup>1</sup>

Rhy. Fig. 5

Gtrs. 1 & 2

P.M.

Gtr. 3 (dist.)

let ring - - - |  
(cont. in slashes)

*f*  
w/ wah-wah

7 0 7 0 7 0 7 0 7 0 5 3 3 1 15 18 15 15 14 14 15 15 14 12

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 5 (2 times)

C/E F5 C/E F5 C/E Bb5

End Rhy. Fig. 5

P.M.

(12)-(14) (12)-10 (12) (10)-9 (9)-6 15 (17) (15)-(18)



F5 C/E F5 C/E F5 C/E Bb5  
 15 (17) (15) \ 14 (15) (14) \ 12 (14) (12) \ 10 (12) (10) \ 9 (10) 12 10 9 10 (10) (10) 14 13

Gtrs. 1 & 2

P.M.

F5<sup>1</sup>

D5<sup>x</sup>

C5<sup>viii</sup>

(cont. in notation)

3

15 13 15 18 17 15 17 18 17 15 18 20

20

(20) 18

20

(20)

## Interlude

Gtr. 3 tactel  
N.C.

C

Bb5 N.C.

G5

F5

[illegible]

The Rose Tree

Guitar

G5 A5 C5 D5

(cont. in slashes)

## D5

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

C5

Bb5

870

The first system of musical notation for 'The Little Boat' consists of two staves. The top staff is in treble clef and contains a melody with eighth and quarter notes, some beamed together, and a final measure with a whole note. The bottom staff is a bass line with numbers 18, 15, 16, 20, 20, (20), 13, and 15, connected by curved lines. Above the numbers 18, 15, and 16 is a wavy line. Above the number 20 is a vertical line with a small '1' above it. Above the number (20) is a vertical line with a small '1' above it and a curved line connecting it to the next number. Above the number 13 is a wavy line.



# Interlude

Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)

Gtr. 4 tacet

F5

G5

Bb5

C5

D5

Gtr. 4

Gtr. 1

Gtr. 1 *divisi*

(15) 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 3 5 5 7

5 5 5 5 5 5 8 8 8 8 8 8 10 10 10 10 10 1 5 5 5

*D.S. al Coda*

F5

G5

Bb5

C5

5. This

Gtrs. 1 & 2

(7) 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 3 5 5 (5)

5 5 5 5 5 5 8 8 8 8 8 8 10 10 10 10 10 1 5 5 5

## Coda

D Dsus4 D5 D Dsus4

— for you and me. — 6. I'm com-ing

Gtr. 1

P.M. ----- P.M. -- P.M. -- P.M. --- P.M. -- P.M. -----

Gtr. 2

*mf*

P.M. ----- P.M. -----

(5) 5 5 5 4 5 5 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 4 5 5

(5) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5

### Verse

Gtr. 1 : w/ Rhy. Fig. 1 (1 7/8 times)

Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)

D5

D Dsus4

D5

C

Csus4

back. I will re - turn. And I'll pos -

65

C Csus4

DE

254

sess your bod - y and I'll make you burn. I have the

D5

D Dsus4

D5

C

Csus4

fire. I have the force. I have the

C5

C      C<sub>SHC4</sub>

DS

pow - er to ——— make my e - vil take its course.

## Outro

Gtr, 2; w/ Rhy. Fig. 3

Gtr. J.

D

Dadd11

D5

P.M. P.M. ---

[illegible]

Gtr. 2: w/ Rhy. Fig. 4

C6sus2

D5

C5 D5

N.C.

Guns. 1 &amp; 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piano accompaniment begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment ends with a double bar line. The score is written for a single voice and piano.

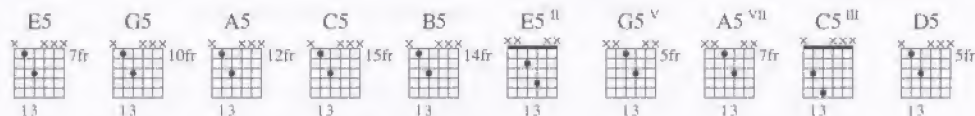
[illegible]



from Iron Maiden

# The Phantom of the Opera

Words and Music by Steven Harris



## Intro

Fast Rock ♩ = 172

N.C.

\*Gtrs. 1 & 2 (dist.)

*mf* *Play 3 times*

TAB

4 5 4 4 4 5 4 5 7 4 5 5 4 5 4 5 7 2 4 5

\*Composite arrangement

Gtr. 1

4 4 4 5 4 5 7 4 5 5 4 5 4 5 7 7 7 7 9 9 9 7 7 7 8 8 8

Gtr. 2

4 4 4 5 4 5 7 4 5 5 4 5 4 5 7 4 4 4 5 5 5 7 7 7 9 9 9







3rd time, Gtr. 4: w/ Fill 4

E5

B5

C5

D5 G5/D D5 Em

Rhy. Fig. 1

Gtrs. 1 & 2

9 9 X X 4 4 X X 5 5 X X 7 5 5 7 7 7 10 7 7 7 7 10 7 7

D5

Em

End Rhy. Fig. 1

1.

Rhy. Fill 1

D5

End Rhy. Fill 1

7 7 7 10 7 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 5 5 5

2.

D5

N.C.

Verse  
N.C.

1. I've been liv - ing so long for you, now you  
stand - ing in the wings there, you  
run - ning and hid - ing, in

Rhy. Fill 2

End Rhy. Fill 2

Riff A

7 7 7 10 7 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5

Em

won't get a - way from my grasp.  
wait for the cur - tain to fall.  
my dreams you're al - ways there.

5 4 5 4 5 7 7 7 10 7 7 7 7 10 7 7

Fill 4  
Gtr. 4

7

D5 Em D5 N.C.

You've been  
And  
You're the

End Riff A

7 7 7 10 7 7 7 5 5 5 7 7 7 10 7 7 7 7 10 7 7 7 7 7 10 7 7 7 5 5 4 5

Gtrs. 1 & 2: w/ Riff A

liv - ing so long in hid - ing, and hid - ing be - hind that false  
know - ing the ter - ror and hold - ing you have on us  
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

mask.  
all.  
scare.

And  
Now  
You

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

you know and I know that you scratch ain't got that long to  
I know and you're gon - na my soul, me it and just maim me and the  
dam - aged my mind and my

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

To Coda

last.  
maul.  
air.

Your  
And  
You



Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

looks and your feel - ings are just the re - mains of your  
you know I'm help - less from your mes - mer - iz - ing cat

1.  
Gtrs. 1 & 2: w/ Rhy. Fill 2 D5 N.C.

Em D5 Em

past. \_\_\_\_\_ Hey, uh. \_\_\_\_\_ 2. You're  
call. \_\_\_\_\_

2.  
Gtrs. 1 & 2: w/ Rhy. Fill 1 Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

D5 E5 B5 C5 D5 G5/D D5

Ooh. \_\_\_\_\_

# Interlude

## Half-time feel

E5 D5 E5 D5

Riff B

Gtr. 1

*Sva 7 loco* *Sva 7 loco* *Sva 7 loco* *Sva 7 loco* *Sva 7 loco* *Sva 7 loco*

P.H. P.H. P.H. P.H. P.H. P.H.

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

7 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9 7 9 9 7 5

Pitch: B B B B B

Riff B1

Gtr. 2

P.M. ----- P.M. -----


7 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9 7 9 9 7 5

Diagram 10.10 shows the guitar solo for the song "End Riff B". The solo is in the key of D major and is 16 measures long. It is divided into two parts, "End Riff B1" and "End Riff B2". The solo is written for a right-handed player in standard tuning. The first part, "End Riff B1", consists of 8 measures. The second part, "End Riff B2", consists of 8 measures. The solo is written in a 4/4 time signature. The first part, "End Riff B1", starts with a D5 chord and ends with a D5 chord. The second part, "End Riff B2", starts with a D5 chord and ends with a D5 chord. The solo is written in a 4/4 time signature. The first part, "End Riff B1", consists of 8 measures. The second part, "End Riff B2", consists of 8 measures. The solo is written in a 4/4 time signature. The first part, "End Riff B1", starts with a D5 chord and ends with a D5 chord. The second part, "End Riff B2", starts with a D5 chord and ends with a D5 chord.

## Bridge

Gtrs. 1 & 2: w/ Riffs B & B1

E5 D5 E5 D5



Keep your — dis — tance, walk a — way, don't take his — bait, ———— Don't you  
Watch your — step, he's out to get you. Come what — may, ———— don't you

stray, \_\_\_\_\_  
stray \_\_\_\_\_

don't fade a - way, \_\_\_\_\_  
from the nar - row way, \_\_\_\_\_

End half-time feel

Gtr. 1: w/ Riff B (last 2 meas.)

<sup>a</sup>Gtr. 1: w/ Riff B (last 2 meas.)

E5 D5 E5 D5

Qtr. 2

P.M. P.M. *slight rit.*

7 9 9 9 7 9 9 7 9 9 7 5 7 9 9 9 7 9 9 7 9 9 7 5

\*w/ slight rit. on last 2 beats.



# Guitar Solo

Slower ♩ = 164 (♩ =  $\frac{3}{4}$ )

Gtr. 3 (dist.)

C5

Em

*mf*

14 12 15 (15) 12 14 (14) 12 14 14 12

3

rake - - -

Riff C

Gtr. 4 (dist.)

*mf*

5

Gtr. 1

w/ clean tone

let ring - - - - -

7 8 9 9

Gtr. 2

w/ clean tone

let ring - - - - -

0 2 0 2 0 2 0 0 3 2 0

F G Em

12 13 12 13 12 15 15 13 15 13 12 13 12 15 (15) 16 15 17

6 5 6 5 7 8 6 8 6 5 6 5 7 (7)

let ring ----- let ring ----- let ring -----

5 6 5 7 8 7 8 7 8 9 7 8 9

let ring -----

\*T 0 1 T 3 4 5 5 3 2 2 0

\*T = Thumb on 6th string



Gtr. 4: w/ Riff C (2 1/2 times)

C

Em

Gtr. 3

1 (17) 17 (17) 17 1 1 17 (17) 15 17 16 14 12 12

Gtr. 1

let ring let ring

8 8 9 8 9 10 9 0 7 7 8 9 7 8 9

Gtr. 2

let ring let ring

1 0 2 3 1 0 2 3 0 2 0 2 0 2 0 0 2 0 0 0 2

F G Em

3 3 3 8va

13 12 13 12 15 15 13 15 13 12 13 12 15 17 17 14 15 17 17

let ring

5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 9 7 8 9

let ring let ring let ring

0 1 2 3 0 3 4 5 0 0 0 0 0 2 0 0





**C** **Em**

let ring

let ring

**F** **G** **Em**

let ring

let ring

Pitch: B

Slower ♩ = 141 (♩♩ = ♩♩)

Em

The musical score for 'The Wind' is presented on two staves. The top staff is in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a double bar line. The second measure contains a triplet of eighth notes: G4, A4, and B4, marked with a '3' and a slur. This is followed by another triplet of eighth notes: A4, G4, and F#4, also marked with a '3' and a slur. The bottom staff is empty for the first two measures. In the third measure, it contains a triplet of eighth notes: E4, D4, and C4, marked with a '3' and a slur. Below this staff, the text 'w/ dist.' is written. The final measure of the bottom staff contains a triplet of eighth notes: B3, A3, and G3, marked with a '3' and a slur. The entire piece is marked with a '3' and a slur, indicating a triplet.

19	15	19	15	19	15	19	15
	17		17		17		17

The second system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a double bar line. After another double bar line, it contains four eighth-note triplets, each marked with a '3' below it. The notes in the triplets are G4, A4, B4, C5, D5, and E5. The first triplet is marked with a 'w/ dist.' (with distortion) instruction. The second staff is a guitar fretboard diagram corresponding to the notes in the top staff. It shows the fret numbers for each note: 15 for G4, 12 for A4, 12 for B4, 15 for C5, 12 for D5, and 10 for E5. The diagram uses a series of connected lines to represent the fretboard, with the notes placed on the appropriate strings and frets.

15 12 15 12 15 12 15 12 12 10

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a mezzo-forte (*mf*) dynamic. The notes are grouped in threes, each with a '3' above it, indicating triplet rhythms. The second system continues the melody on a single staff, also with triplet groupings. Below the main melody, there are two staves of accompaniment. The first accompaniment staff uses a simplified notation with numbers 7, 9, and 7, suggesting a specific fingering or a simplified version of the melody. The second accompaniment staff is a blank staff, likely intended for a second accompaniment or a different version of the piece.

 $mf$ 

\*Bass art. for gtr.

D

End Fill 1A

[illegible][illegible]

8va-

14	10	14	10	14	10	14	10	12	8	12	8	12	8	12	8	14	10	14	10	14	10	14	10	10	12
	10		10		10		10	8		8		8		8	8/10		10		10		10		10		10/12

5 5 7 5 5 7 5 5 7 3 3 5 3 3 5 3 3 5 3 3 5 5 5 7 5 5 7 5 5 7 5 5 7





E5

E5 G5 A5 C5 B5  
 Gtr. 2 *f*  
 Gtr. 1 *f*  
 (2nd time, cont. in notation)

2nd time, Gtrs. 6 & 7 tacet

1st time, Gtrs. 6 & 7 tacet

E5

Gtr. 6

G5

w/ bar

7 (7) - 2 1/2

Gtr. 7

w/ bar

7 (7) - 1

<sup>a</sup>Girs. 1 & 2

Exs. 7 & 8

The musical notation consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a repeat sign at the beginning and contains six eighth notes: F#, G, A, B, C, D. The second measure also contains six eighth notes: E, F#, G, A, B, C. The bottom staff is a single-line bass staff containing two measures of fingering numbers. The first measure contains the sequence: 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 0, 2, 0. The second measure contains the sequence: 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 0, 2, 0.

\*Composite arrangement

Rhy. Fill 3

Gtr. 1



9  
7

7

7

7

7

9  
7

7

7

7



Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

A5

C5

D5

E5

End Rhy. Fig. 2

Riff F

Gtrs. 1 & 2

Gtr. 6

First system of guitar notation. Treble clef, key of D major. The staff shows a sequence of notes with a forte (*f*) dynamic marking. The fretboard diagram below the staff shows fingerings: 9 7 9 7 9 7 5 3 7 5 for the first measure, and 12 11 12 11 12 11 12 12 for the second measure. The third measure shows 12 10 12 10 12 10 12 10.

Riff F1

Gtr. 7

Second system of guitar notation. Treble clef, key of D major. The staff shows a sequence of notes with a forte (*f*) dynamic marking. The fretboard diagram below the staff shows fingerings: 9 7 9 7 9 7 9 8 9 for the first measure, and 8 7 8 7 8 7 8 7 for the second measure.

G5

A5

C5

D5

E5

Third system of guitar notation. Treble clef, key of D major. The staff shows a sequence of notes with a forte (*f*) dynamic marking. The fretboard diagram below the staff shows fingerings: (12) 12 10 12 10 12 10 12 10 for the first measure, 12 11 12 12 12 12 10 12 for the second measure, and 12 12 11 12 11 12 11 12 for the third measure.

Gtr. 3

G5

A5

C5

D5

Fourth system of guitar notation. Treble clef, key of D major. The staff shows a sequence of notes with a forte (*f*) dynamic marking. The fretboard diagram below the staff shows fingerings: 12 12 for the first measure.

Gtr. 6

End Riff F

Fifth system of guitar notation. Treble clef, key of D major. The staff shows a sequence of notes with a forte (*f*) dynamic marking. The fretboard diagram below the staff shows fingerings: (12) 12 10 12 10 12 10 12 10 for the first measure, 12 11 12 12 12 12 10 12 for the second measure, and 12 10 12 13 12 10 for the third measure.

Gtr. 7

End Riff F1

Sixth system of guitar notation. Treble clef, key of D major. The staff shows a sequence of notes with a forte (*f*) dynamic marking. The fretboard diagram below the staff shows fingerings: (9) 8 7 8 7 8 7 8 7 for the first measure, 8 7 8 7 8 7 8 7 for the second measure, and 9 7 9 9 9 8 7 9 for the third measure.

# Guitar Solo

Gtrs. 6 & 7 tucet

E5<sup>II</sup>

Rhy. Fig. 3

Gtrs. 1 & 2

Fill 3

End Fill 3

Fill 3A

End Fill 3A

G5<sup>V</sup>

A5<sup>VII</sup>

C5<sup>III</sup>

D5

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5



Gtr. 4

G5 A5 C5 D5

*f*

12 12

14

Gtr. 3

3 6

15 17 17 15 17 16 (16) 12 14 (14) 12 14 (14) 12 14 12 11 12 11 12 11 12 11 14

Gtr. 3 tacet

E5 G5

15 15 15 15 12 14 12 14 12 14 12 12 15 15 15 (15) 12 15

grad. pull up bar + 1/2

w/ bar

(14) 0

Gtr. 4

A5 C5 D5 E5

8va

1 1/2 1 1/2

(15) 17 15 17 17 17 (17) 15 17 15 17 19 15 17 17 15 17 15 17 17 15

G5 A5 C5 D5

8va

6 6 6

19 15 17 17 19 15 17 17 19 15 17 17 19 15 17 17 19 15 17 17 19 15 17 17 19 15 17 17

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 4: tacet

E5

G5

A5

C5

D5

8va - 7

E5

G5

A5

C5

D5

\*2nd time, D.S. al Coda  
(take repeats)

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
1st time, Gtrs. 6 & 7: w/ Riffs 3 & 3A

E5

G5

A5

C5

D5

Gtr. 4

fdbk. fdbk.

\*Resume Tempo I.

## Coda

E5

B5

C5

D5

G5/D

D5

E5

N.C.

haunt me, you taunt me, you tor - ture me back at your lair!

Gtrs. 1 & 2



from *Piece of Mind*  
**Revelations**  
 Words and Music by Bruce Dickinson

**Intro**

Moderately slow ♩ = 73

\*\*G5 A5 G5 A5

Csus4

C

G5

D5

G5 A5 G5 A5

\*Gtrs. 1 & 2 (elec.)

Play 3 times

*f*  
w/ dist.  
let ring -----|

1/4 1/4 0 1 3 3 (3) 2 5 3 X X X 3 2 0 1/4 1/4 3 2 0

**TAB**

\*Composite arrangement

\*\*Chord symbols reflect implied harmony.

Csus4

C

G5

D5

A5

F5

G5

A5

G5

Rhy. Fig. 1

let ring -----|

0 1 3 3 (3) 2 5 3 X X X 2 2 0 0 X 3 3 X 5 5 X 2 2 2 2 3

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5

F5

A5

F5

G5

A5

G5

1. O God of Earth and Al - tar, bow

End Rhy. Fig. 1

2 2 0 0 X 3 3 X 5 5 X 2 2 2 2 3

G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die, \_\_\_ The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb \_ us, the swords \_ of scorn di - vide. \_ Take not thy thun - der from \_ us, but

### Interlude

Gtrs. 1 & 2 tacet

G5 Am F#sus2 C C#sus2 C#sus2/B

take a - way our pride.

Gtr. 3 (elec.) w/ dist. mf

Gtr. 4 (elec.) divisi mf w/ dist.

Rhy. Fill 1 End Rhy. Fill 1 Riff A End Riff A

Gtrs. 1 & 2 Gtr. 5 (acous.)

mf let ring throughout

Gtr. 5: w/ Riff A (2 1/2 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

Gtr. 3 Gtr. 4



C Csus2 Csus2/B Am Fsus2 C Csus2 Csus2/B A5 G5

Gtr. 3

Gtr. 4

Gtr. 5

Gtrs. 1 & 2  
*divisi*

**Faster** ♩ = 164

Gtrs. 3, 4 & 5 *tacet*

A5 N.C.

G5 A5 N.C.

G5

D5

F5

G5

A5 G5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F5

G5

A5 G5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

Gtr. 3

Gtr. 4  
*divisi*

**f**

**f**

A5

G5 A5

G5

D5

F5

G5

A5

G5 A5

Gtr. 3

Gtr. 4

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

P.M.

P.M. —

P.M.

P.M.

G5 A5 G5 D5 F5 G5 A5 G5 A5

Rhy. Fig. 4 End Rhy. Fig. 4

G5 A5 G5 D5 F5 G5

Rhy. Fig. 5 End Rhy. Fig. 5

# Verse

## Tempo I

Gtrs. 1-4 tacet  
Gtr. 5: w/ Riff A

Gtr. 5: w/ Riff A (4 times)

Am Fsus2 C Csus2 Csus2/B Am Fsus2

2. Just a babe in a black a - byss, no  
came to me with a ser - pent's kiss as the

C Csus2 Csus2/B Am Fsus2 C Csus2 Csus2/B

rea-son for a place like this. The walls are cold and souls cry out in pain. An  
Eye of the Sun rose on her lips. Moon-light catch-es sil-ver tears I cry.



Am F#sus2 C C#sus2 C#sus2/B

eas - y way for the blind to go, a clev - er path for the fools who know the  
So we lay in a black em - brace, and the seed is sown in a ho - ly place. And I

Am F#sus2 C C#sus2 C#sus2/B

Se - cret watched and of the Hanged Man, the smile on his lips.  
I wait - ed for the dawn.

Gtrs. 1 & 2

# Chorus

A5 G5 A5 C5 D5 F5 G5 A5 G5 A5 C5

The light of the blind, you'll see, the ven-om tears my spine. The Eyes of the

1.

2.

Tempo II

Gtrs. 1 & 2 tacet  
Gtr. 5: w/ Riff A

D5 F5 G5 Am F#sus2 C C#sus2 C#sus2/B A5 G5

Nile are o - pen - ing, you'll see. 3. She see.

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

A5 N.C. G5 A5 N.C. G5 D5 F5 G5 A5 G5 F5 G5 A5 G5

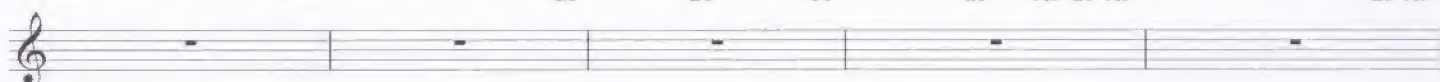


Go!

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1st meas.)

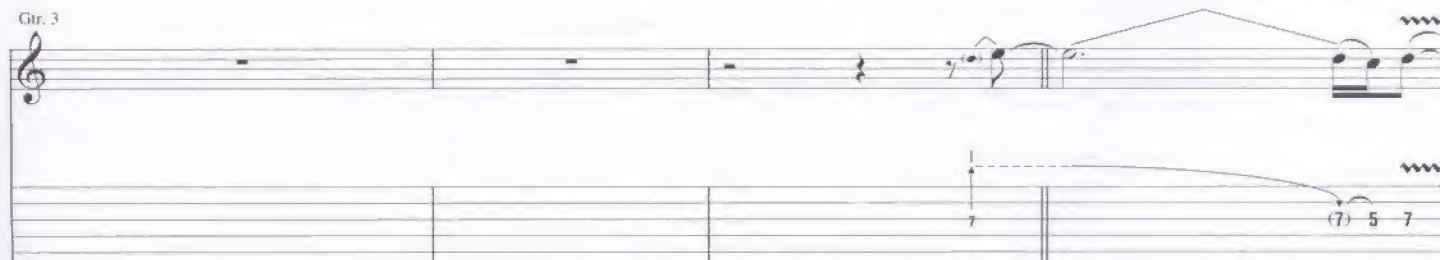
A5 G5 A5 G5 D5 F5 G5 A5 G5 A5 G5 A5



## Guitar Solo

G5 D5 F5 G5 A5 D5/A A5 Dm/A A5 D5/A

Gtr. 3



Gtrs. 1 & 2

Rhy. Fig. 6

P.M. P.M.

P.M. - - - P.M. - - -



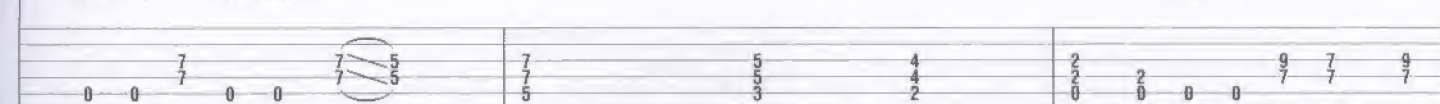
C5/A D5 C5 B5 A5 D5/A A5



End Rhy. Fig. 6

P.M. - - - P.M. - - -

P.M. - - -





Dm/A A5 D5/A C5/A D5 C5 B5  
 Gtr. 3  
 (15) 12 15 12 15 (15) 13 14 (14) 7 14 13 15 13 12 14 13 15 13 12 13 12 14 14 (14) 12

A5 D5/A A5 Dm/A A5 D5/A C5/A  
 8va  
 steady gliss.  
 14 (14) 5 14 18 17 20 20 20 20 20 20 20 17 17 20

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A  
 8va- loco  
 (20) 20 20 17 20 19 17 17 17 20 17 20 17 17 19 19 (19)

[illegible]

Gtr. 3 tacet

Dm/A A<sup>5</sup> D<sup>5</sup>/A C<sup>5</sup>/A D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

Gtr. 4  
15ma-----loco  
P.H.-----I  
7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 6 5 3

1/4

A5 D5/A A5 Dm/A A5 D5/A C5/A

5 (5) 17 0 5 7 0 5 7 0 5 7 0 5 7 5 7 7 0 5 7 0 7 7 5 (5) 1/4 0 5 5

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A

(5) 7 5 5 7 (7) 5/7 5 8 13 15 15 15 15 (15)

hold bend

C5/A D5 C5 B5 A5 D5/A A5

8va

13 15 14 14 (14) 19 17 20 20 17 20 17 20 17 20 17

Dm/A A5 D5/A C5/A D5 C5 B5

8va

20 17 17 20 17 17 20 17 17 20 17 17 20 17 19 17 17 20 17 19 17 20 17 20 17 19 17 20 17 20 17 19 17 17 20



## Interlude

2nd, 3rd &amp; 4th times, Gtr. 4 tacet

1st time, Gtr. 4 tacet

Am G C Dm F G C G/B Am C G/B Am A5 G5 A5

Sya - - -

Gtr. 4

Gtr. 1 *divisi*

Gtr. 2

## Tempo 1

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 4 (3 times)

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 5

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1

12 4 3

G5 A5 G5

4. Bind

## Verse

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5 F5 G5 A5 G5 A5 F5

all of us — to - geth - er, a - blaze with hope and free, No storm or heav - y weath - er will

G5 A5 G5 A5 F5 G5 A5 G5

rock the boat, — you'll see. The time has come to close — your eyes — and still the wind and rain. For the

## Outro

Gtrs. 1 &amp; 2: w/ Rhy. Fill 1

Gtr. 5: w/ Riff A

A5 F5 G5 Am F#sus2 C C#sus2 C#sus2/B

one who will be King, — the Watch - er in — the Ring, — it is You. —

Am F#sus2 C C#sus2 C#sus2/B Am

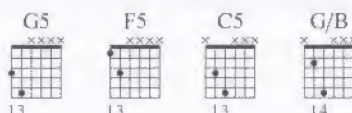
Oh, — it is You. —

Gtr. 5

from *The Number of the Beast*

# Run to the Hills

Words and Music by Steven Harris



Intro  
Moderate Rock ♩ = 120

N.C.

A5  
Riff A

D5

Gr. 3 (dist.)  
(Drums)

3

\*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

3

\*Composite arrangement

A5

C5

D5

G5

A5

End Riff A

End Rhy. Fig. 1



# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)  
Gtr. 3: w/ Riff A (3 3/4 times)

A5 D5 A5 C5 D5

1. White man came a cross the sea, he brought us pain and

G5 A5 D5 A5

mis - er - y. He killed our tribes, he killed our creed, he

C5 D5 G5 A5 D5

took our game for his own need. We fought him hard, we

A5 C5 D5 G5 A5

fought him well, out on the plains we gave him hell. But

D5 A5 C5 D5

man - y came, too much for Cree. Oh, will we ev - er

## Interlude Faster ♩ = 180

G5 D5 D5

he set free?

Gtr. 3

w/ bar

hold bend

8 10 8 10 10 13 (10 13) (10 13) (10 13) (10 13) (10 13)

Gtrs. 1 & 2

P.M.

0 0 3 2 0

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

# Verse

1st time, Gtr. 3 tacet

D5



2. Rid - ing through dust - clouds and bar - ren wastes, —  
3. Sol - dier blue in the bar - ren wastes, —

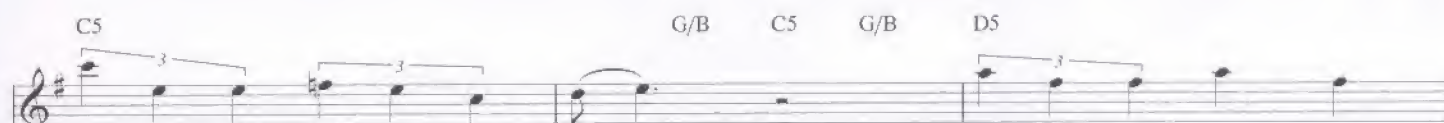
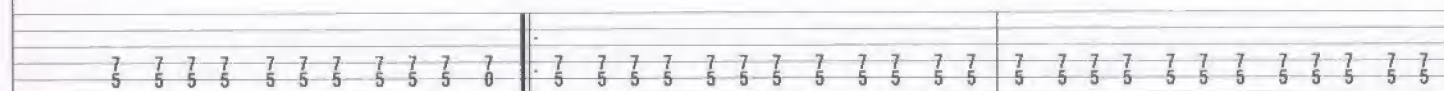


w/ bar ————



P.M. ————

P.M. ————



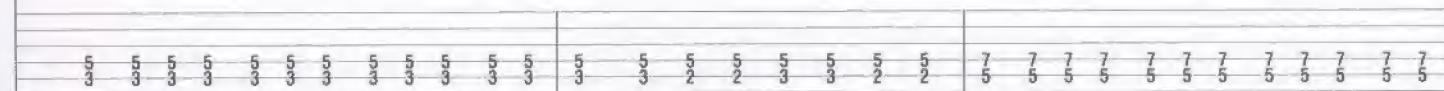
gal - lop - ing hard on the plains. — Chas - ing the red - skins  
hunt - ing and kill - ing's a game. — Rap - ing the wom - en and

Gtrs. 1 & 2



P.M. ————

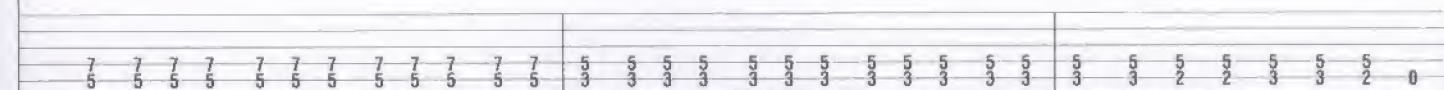
P.M. ————



back to their holes, fight - ing them at their own game. —  
wast - ing the men, the on - ly good in - juns are tame. —



P.M. ————





D5

Chorus  
G5  
Rhy. Fig. 2A

Gr. 2

cow - ards at - tack.  
stroy - ing the old.

Run

Gr. 2

(Gr. 2, cont. in slashes)

Gr. 1

P.S.

Rhy. Fig. 2

P.M.

138

C5 G/B G5

run for \_\_\_\_\_ your lives. \_\_\_\_\_

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

End Rhy. Fig. 2A

F5

Run to the hills.

End Rhy. Fig. 2

P.M. -----

C5 G/B G5

Gtr. 2

run for \_\_\_\_\_ your \_\_\_\_\_ lives. \_\_\_\_\_

Gtr. 1

P.M. -----



2.  
G5

E  
⑥  
open  
P.M.  
(cont. in notation)

Gtr. 2

lives.

Gtr. 3

\*w/ wah-wah

12

\*Used as filter.

Gtr. 1

P.M.

### Guitar Solo

E5

G5

Gtr. 3

15

(15) 15

3

12

12

12

12

15

12

15

12

15

12

14

### Rhy. Fig. 3

Gtrs. 1 & 2

P.M.

C5

\*G/B

C5

G/B

C5

G/B

C5

G/B

G5

12

14

14

(14)

12

14

12

12

14

14

12

14

12

### End Rhy. Fig. 3

P.M.

\*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

Gtr. 3

E5

G5

8va----- loco

P.H.

Pitch: D

C5

G/B C5 G/B C5 G/B C5 G/B G5

1 1/2

E5

G5

3

C5

G/B C5 G/B C5 G/B C5 G/B G5

E5

hold bend

let ring ----- w/ bar

1 1/2

G5

C5

G/B C5 G/B C5 G/B C5 G/B G5

w/ bar ----- P.H.

grad. release

1 1/2

w/ bar -----

Pitch: F#



# Interlude

1st time, Gtr. 3 tacet

A5

B5/A

C5/A

D5/A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5

B5/A

C5/A

D5/A

A5

B5/A

C5/A

D5

Gtrs. 1 & 2

## Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

G5

F5

C5

G/B

G5

F5

Run to the hills,

C5 G/B G5

run for your lives,

F5

Run to the hills,

C5 G/B G5

run for your lives,

F5

Run to the hills,

C5 G/B G5 Free time

run for your life!

Gtrs. 1 & 2

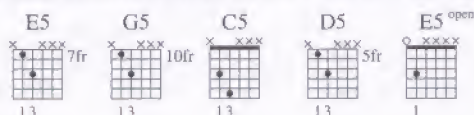
run for your life!



from Iron Maiden

# Running Free

Words and Music by Steven Harris and Paul Andrews



## Intro

Moderately fast Shuffle ♩ = 170 (♩ = ♩<sup>3</sup>)

N.C.

\*\* E5

G5

\*Gtr. 1 (Drums)

3

*f*

TAB

12 7 7 7 7 7 7 7 7 7 7 5 5 5 5

\*Bass arr. for gtr.

\*\*Chord symbols reflect implied harmony.

E5 C5 D5 E5

7 7 7 7 7 7 7 0 3 3 3 0 5 5 5 0 5 7 7 7 7 7 7 7 7

G5 E5 C5 D5 E5

Spoken: O - kay.

Gtr. 1

\*\*\* Gtr. 2 (dist.) *divisi*

7 7 7 5 5 5 0 5 7 7 7 7 7 7 7 0 3 3 3 5 5 5 7 9 9 7 7

\*\*\*Two gtrs. arr. for one.

Gtr. 1 tacet

Gtr. 2

E5 G5 F#5 E5 C5 D5

9 7 (9) 12 11 9 9 9 9 5 3 X X X 7 X X X

Verse

E5 C5 D5 E5

1. Just six - teen, a pick - up truck, — out of mon - ey, the  
 spent the night in L. A. jail — and lis - tened to —  
 3. Pulled her at the Bot - tle Top, — a whis - key, danc - ing,

G5 A5 E5 C5 D5

out of luck, — I've got no - where to call my own, —  
 si - rens wail, — But they ain't got a thing on me, — I'm  
 dis - co hop, — Now all the boys are af - ter me, — and

E5 G5 A5 G5 F#5 E5 G5

Hit the gas — and here I go, — I'm run - nin' free, —  
 run - nin' wild, — I'm run - nin' free, —  
 that's the way — it's gon - na be, —

Rhy. Fig. 1

\*Upper Bkgd. Voc. sung  
 2nd & 3rd times only.

E5 D5 E5 D5 E5 C5 D5

— yeah, — I'm run - nin' free, —

End Rhy. Fig. 1



1.

*To Coda* 

Gtr. 2: w/ Rhy. Fig. 1

E5 G5 E5 D5 E5 D5 E5

I'm run - nin' free, \_\_\_\_ yeah, \_\_\_\_ I'm run - nin' free. \_\_\_\_

C5 D5 D5 E5 C5 D5

2. I I'm run - nin' free. \_\_\_\_ Get out - ta my



**Interlude**

E5 Rhy. Fig. 2 G5

Gtr. 2

way. \_\_\_\_

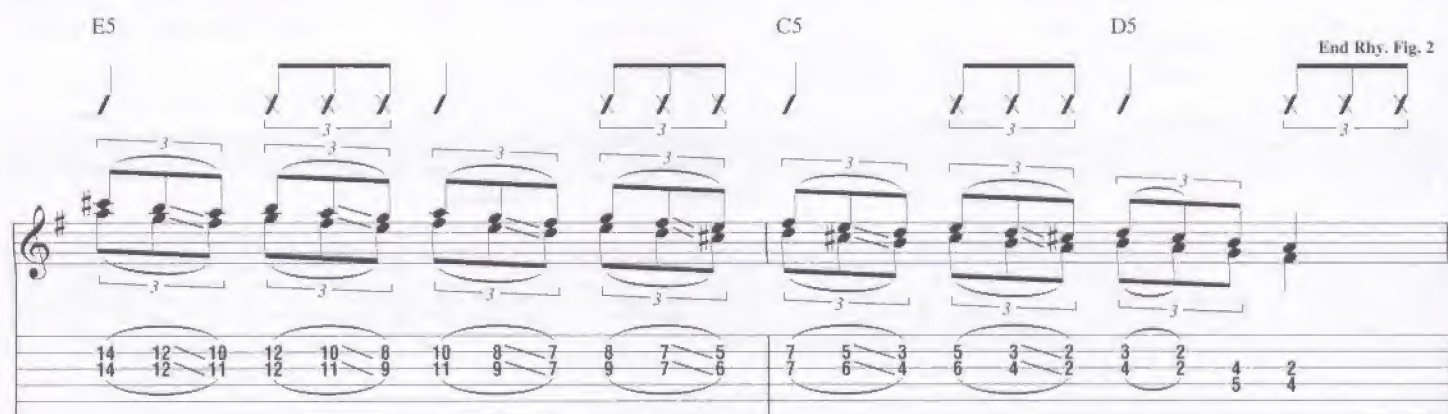
Gtr. 3 (dist.) *f*

Gtr. 4 (dist.) *f* *divisi*



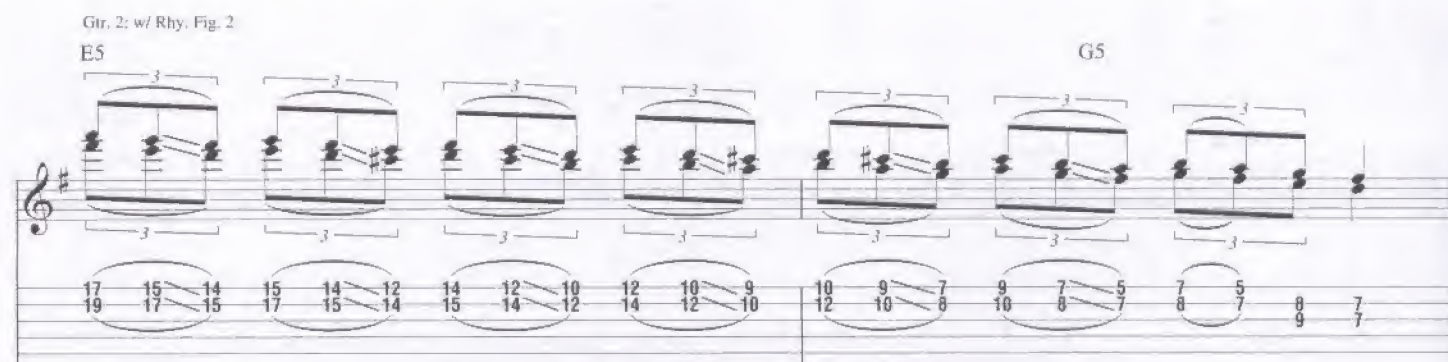
\*w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5 C5 D5 End Rhy. Fig. 2



Gtr. 2: w/ Rhy. Fig. 2

E5 G5



Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

Gtrs. 3 & 4 tacet

1., 2., 3.

147



# Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5 tacet

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, \_\_\_\_ yeah, \_\_\_\_ I'm run - nin' free, \_\_\_\_

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, \_\_\_\_ yeah, \_\_\_\_ I'm run - nin' free, \_\_\_\_ Break! \_\_\_\_

# Interlude

E5 N.C. D5 E5 N.C. D5 E5 N.C. 2nd time, Ld. Voc. tacet C5 D5

Ow!

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring - - let ring - -

9 9 7 5 9 9 7 5 9 9 7 5 0 5 5 5 0 7 7 7 0

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

2nd time, D.S. al Coda

2nd time, Gtrs. 3 & 4 tacet

E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5

Gtr. 3

Gtr. 4 *divisi*

# Coda

D5 E5 C5 D5

I'm run - nin' free, \_\_\_\_ Oh, \_\_\_\_

Outro

E5 Voc. Fig. 1 G5

(I'm run - nin' free, \_\_\_\_

Rhy. Fig. 4

Gtr. 2

9 7 9 12 10

A5 C5 D5

End Voc. Fig. 1

yeah. I'm run - nin' free.) I'm

End Rhy. Fig. 4

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 4 (3 times)

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oo, yeah, yeah. I'm

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oh, yeah.

E5 G5 A5 C5 D5

Run - nin', I'm run - nin', I'm run - nin'. Yeah!

E5

Gtr. 2

Gtr. 3

Gtr. 4  
divisi

Ow, ow!

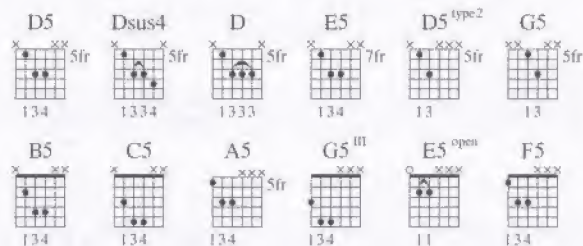
Ow, ow!



from *Piece of Mind*  

# The Trooper

Words and Music by Steven Harris



## Intro

Moderately fast Rock ♩ = 160

\*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

*mf*

Riff A

TAB

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7 7 7 5 7 5 5 5 3 5

\*Chord symbols reflect overall harmony.

Gtr. 2: w/ Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr. 1

TAB

3 3 3 2 3 5 5 5 7 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtr. 1

D C D5 G5 D5 Em

TAB

(7) 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7 8 7 (8) 7 8 7 (8)

Gtr. 2

TAB

(7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7 9 7 (9) 7 9 7 (9)

D G5 D Em

D G5 D Cmaj7

Fill I

End Fill I

Riff B

8 9 9 7 8 7 9 | 8 7 (8) 7 8 7 (8) | 8 9 9 7 8 7 9 | 8 7 (8) 7 8 7 (8)

Fill 1A

End Fill 1A

Riff B1

9 10 10 9 10 9 10 | 9 7 (9) 7 9 7 (9) | 9 10 10 9 10 9 10 | 9 7 (9) 7 9 7 (9)

1.

2.

D G5 D Em

D G5 D Em

D5 G5 D5 E5

End Riff B

8 9 9 7 8 7 9 | 8 7 (8) 7 8 7 (8) | 8 9 9 7 8 7 9 | 8 9 9 7 5 7 5 9 7

End Riff B1

9 10 10 9 10 9 10 | 9 7 (9) 7 9 7 (9) | 9 10 10 9 10 9 10 | 4 5 5 7 5 7 9 9 7

# Verse

2nd &amp; 3rd times, Gtrs. 1 &amp; 2; w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too. —
2. The horse, he sweats with fear; we break to run. —
3. We got so close, near e - nough to fight. —

You'll fire your mus - ket but I'll  
The might - y roar of the  
When a Rus - sian gets me

Gtrs. 1 &amp; 2

7 7 7 9  
5 5 5 7



D5 G5 D5 C5 N.C. D5 G5 D5 E5

run you through. — So when you're wait - ing for the next at - tack,  
 Rus - sian guns. — And as we race to - wards the hu - man wall,  
 in his sights. — he pulls the trig - ger and I feel — the blow. —

N.C. D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. — The bu - gle sounds, the charge —  
 the screams of pain as my com - rades fall. We hur - dle bod - ies that lay  
 a burst of rounds takes my horse be - low. — And as I lay there gaz - ing

Rhy. Fig. 1

P.M. —

D5 G5 D5 E5 D5 G5 D5 C5

— be - gins, but on this bat - tle - field, no one wins. —  
 on the ground, and the Rus - sians fire an - oth - er round. —  
 at the sky, my bod - y's numb, a, and my throat is — dry. —

P.M. —

D5 G5 D5 E5

The smell of ac - rid smoke and hors - es' breath —  
 We get so near, yet so — far a — way. —  
 And as I lay for - got - ten and a — lone,

End Rhy. Fig. 1

P.M. —

as I plunge on in - to cer - tain death.  
 We won't live to fight an oth - er day.  
 with - out a fear I draw my part - ing groan. } Oh. \_\_\_\_

P.M. ----- (Gtr. 2, cont. in slashes)

## Chorus

2nd &amp; 3rd times, Gtr. 2: w/ Rhy. Fill 1

Gtr. 2

Dsus4 D Dsus4 E5

P.M. -----

## Rhy. Fill 1

Gtr. 2

P.M. -----



D5

Dsus4 D Dsus4 E5 (cont. in notation)

Oh.

P.M.

To Coda 1

To Coda 2

# Interlude

2nd time, Gtrs. 1 & 2; w/ Fills 1 & 1A

Em

D5 G5 D5 E5

Gtr. 1

P.M.

(2nd time, cont. in slashes)

Fill 2

End Fill 2

Fill 2A

End Fill 2A

Gtrs. 1 &amp; 2: w/ Riffs B &amp; B1 (last 3 meas.)

Gtrs. 1 &amp; 2: w/ Riffs B &amp; B1 (1st meas.)

D G5 D Em

D G5 D Cmaj7

A musical staff with a treble clef. It contains five whole notes, each placed on a line of the staff. From left to right, the notes are: F (first line), C (second line), G (third line), C (fourth line), and F (fifth line).

1.

2.

*D.S. al Coda 1*

Cmaj7 F5 Cmaj7 D

D G5 D Em

D5 G5 D5 E5

FIII 3

End FBI 3

Gtr. I

Gtr. I

Trill (♯) Trill (♯)

6 9 9 7 8 7 9 8 7 (♯) 7 8 9 9 7 8 7 9 8 9 9 7 5 7 5 7 9 9 7

Gr. 2

Gr. 2

tr

tr

9 10 10 9 10 9 10

9 7 (9) 7 9 7 (9) 9

9 10 10 9 10 9 10

9 10 10 7 5 7 5 9 7

⊕ Coda 1

### Guitar Solo

D5<sup>type 2</sup> G5      D5<sup>type 2</sup> E5

D5

Gtr. 1

Gtr. 3 (dist.)

Gr. 3 (dist.)

The musical score for guitar 3 (dist.) consists of two staves. The top staff is in treble clef and contains a series of notes, some beamed together, and a final note with a wavy line above it. The bottom staff is in bass clef and contains a series of notes, some beamed together, and a final note with a wavy line above it. The notes are marked with fingerings: 15, 12, 15, 15, (15) 12 15, (15), 12, 15. The notes are marked with a forte 'f' dynamic.

Gtr. 2

[illegible]











E5 F5 G5 A5

8va

w/ bar

(12) (12) 17 17 (17) 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5 III E5 open F5 D5 type 2 G5 D5 type 2 E5

Gtr. 1 Gtr. 4

8va

Gtr. 2

(20) (20) 17 20 (20) 17 20 20 19 17 15 19 2 1 (19) 19 (19) 17 17 19 (19)

### Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A  
1st time, Gtr. 4 tacet  
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1. 2.

*D.S. al Coda 2*

1st time, Gtrs. 1 & 2: w/ Riffs B & B1  
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

Gtrs. 1 & 2: w/ Fills 3 & 3A

D G5 D D6sus2 D G5 D Em D G5 D E5



# ♩ Coda 2

## Outro

E5 D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr. 2

P.M. -----|

Gtr. 1

P.M. -----|

Gtr. 2: w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

Gtr. 1

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

Gtr. 2

Gtr. 1





Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

\*Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

\*Composite arrangement

# Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain — or shoot to maim, — but we don't need a rea — son, — The  
blind men shout, let the crea - tures out, — we'll show the un - be - liev - ers, — The  
bod - y bags — and lit - tle rags — of chil - dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold - en goose — is on the loose — and nev - er out — of sea - son. —  
na - palm screams of hu - man flames, — of a prime time Bel - sen feast, — yeah. As the  
jel - lied brains — of those who re - main — to put the fin - ger right on you. — As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black - ened pride — still burns in - side this shell of blood - y trea - son.  
rea - sons for the car - nage cut their meat and lick the gra - vy. We  
mad men play on words — and make us all — dance — to their song. To the

## Riff B

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Gtrs. 1 & 2; w/ Riff B

D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Here's my gun for a bar - rel of fun, — for the love of liv - ing death. —  
 oil the jaws of the war — ma - chine — and feed it with our ba - bies. — } The  
 tune of starv - ing a mil - lions to make a bet - ter kind of gun.

Pre-Chorus

Am F/A \* G/A Gsus4/A

kill - er's — breed — or the de - mon's seed. The

Riff C

Gtrs. 1 & 2

P.M. ----- P.M. --- let ring -- P.M. ----- P.M. -- let ring --

End Riff C

\*Chord symbols reflect overall harmony.

F F#sus4 C G/B

glam - our, the for - tune, — the pain. — Go to

P.M. ----- P.M. --- let ring -- P.M. ---

Gtrs. 1 & 2; w/ Riff C

Am F/A G/A Gsus4/A

war a - gain, — blood is free - dom's stain. Don't you



F                      F#sus4                      E#sus4                      E                      Am7

pray      for my      soul —      an - y -      more.      Two —

P.M. -----|      P.M. - -|      let ring - -|      let ring -----|      P.M.

2 2 2 2 2 2 2 3 | 3 2 0 0 3 2 0 0 1 | 0 3 0 3 0 0 5

**Chorus**

C5                      G5                      Dm

—      min - utes      to mid -      night, —      the hands —

Riff D                      End Riff D

P.M. - -|      let ring - -|      P.M. - -|      let ring - -

(5 3) 7 0 0 7 5 7 5 | 7 0 0 7 5 7 5 | 3 3 3 3 3 3 3 | 7 7 5

F5                      G5                      Am7

—      that      threat - en —      doom.      Two —

let ring -----|      (Gtr. 2, cont. in slashes)

6 | 7 7 5 10 10 8 | 12 12 10 10 7 5 7 6 5 3 5

Gtrs. 1 & 2: w/ Riff D

C5                      G5                      Dm

—      min - utes      to mid -      night, —      to kill —

To Coda 1

To Coda 2

F5

G5

A  
5  
open

Gtr. 2

(cont. in notation)



the un - born in the womb.

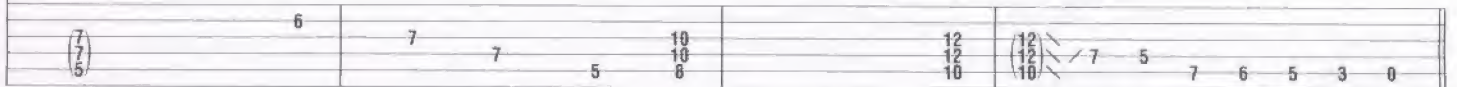
Gtrs. 1 & 2

Gtr. 1



let ring

(1st & 3rd times, Gtr. 2, cont. in slashes)



# Interlude

Am7

D5/A

Am7

D5/A

Am7

D5/A

Am7

A5

Gtrs. 1 & 2



P.M. - -

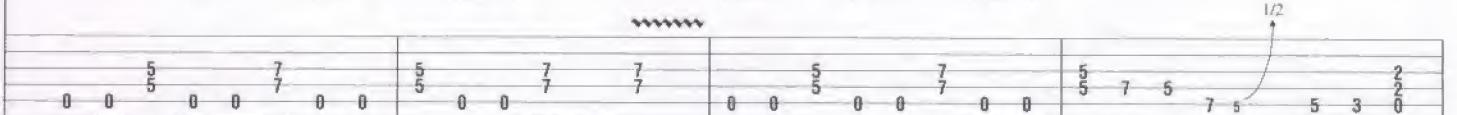
P.M. - -

P.M. - -

P.M. - -

P.M. - -

P.M. - -



D.S. al Coda 1

Am7

D5/A

Am7

D5/A

Am7

D5/A

Am7

A5



2. The



P.M.

P.M. - -

P.M. - -

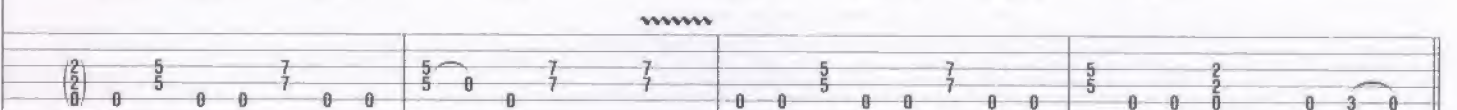
P.M.

P.M. - -

P.M. - -

P.M. - -

P.M. - -





⊕ Coda 1

Guitar Solo

A5      A5      E5/A    G5/A

Gtr. 3 (dist.)

*mf*  
grad. bend      grad. release      w/ bar

1/2      1      -3 1/2

Gtrs. 1 & 2

Rhy. Fig. 1

steady gliss.      P.M. ---|      P.M. ---|      P.M. ---|

(12) (12) (9) 7 7 7 5 5 4 5 0 0

10 10 7 2 6 5 0 0 0 0

F5

C/E

Dadd4

A5

E5/A

G5/A

w/ bar      w/ bar

grad. dive      -----|

(0)      2      (2)      5      6      8      6      5      6      5      6      5      8      6      5      5

-3      -1

5      5      0      4      4      5      7      4      5      7      9      (9)      4      2      7      5

F5 C/E D5

First system of musical notation. Treble clef staff with notes and slurs. Fingering numbers 6, 5, 8, 6, 5, 7, 5, 7, 5, 4 are shown below the staff. Chord symbols F5, C/E, and D5 are above the staff. Annotations include "w/ bar" and "w/ bar" with wavy lines. A bracket labeled "3" is over a triplet. A note is marked "-1 1/2".

Second system of musical notation. Treble clef staff with notes and slurs. Chord symbols F5, C/E, and D5 are above the staff. Annotations include "w/ bar" and "w/ bar" with wavy lines. A bracket labeled "3" is over a triplet. A note is marked "-1 1/2".

End Rhy. Fig. 1

P.M. - - - - - P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5/A G5/A F5 C/E Dadd4

Third system of musical notation. Treble clef staff with notes and slurs. Chord symbols A5, E5/A, G5/A, F5, C/E, and Dadd4 are above the staff. Fingering numbers 19, (19), 17, 20, (20), 17, 20, 19, 17, 17, 19, 20, 19, (19), 17, 19 are shown below the staff. Annotations include "1 hold bend" and "1 hold bend".

Gtr. 4 (dist.)

Fourth system of musical notation. Treble clef staff with notes and slurs. Chord symbols A5, E5/A, G5/A, F5, C/E, and Dadd4 are above the staff. Fingering numbers 12, (12), 14, 15, (15), 13, 15, 12, 13, 14, 12, 12, (12), 10, 12 are shown below the staff. Annotations include "mf", "1/2", and "1/2 hold bend".

Gtr. 4 tacet

A5 E5/A G5/A

Fifth system of musical notation. Treble clef staff with notes and slurs. Chord symbols A5, E5/A, G5/A, F5, C/E, and Dadd4 are above the staff. Fingering numbers 12, 12, 12, 12, 12, 13, 15, 12, 13, 15, 17, 20, 20 are shown below the staff. Annotations include "8va" and "3".



**Guitar Solo**  
**Half-time feel**

Gtr. 3 tacet

\*E5

G/B

8va-  
Gtr. 3

F5 C/E D5

Gtr. 4

steady gliss.

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. ---|

P.M. ---|

P.M. ---|

\*Bass plays E pedal (next 16 meas.).

C5 A/C# E5 G/B

P.M. ---|

steady gliss.

C5 G/B A5

w/ bar

End Rhy. Fig. 2

P.M. ---|

P.M. ---|

G/B

C5

A/C#

Gtr. 4

The musical score for "The Wind" by George Gershwin is presented in a single system. The top staff is a treble clef staff, and the bottom staff is a bass clef staff. The time signature is 4/4. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, which is marked with a "1/2" (half note) and a "(4)" (quarter note). The melody then continues with a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. A "steady gliss." (glissando) is indicated by a wavy line above the staff, starting from the G5 and extending to the A5. The bass line in the bottom staff begins with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. This is followed by a half note C3, which is marked with a "1/2" (half note) and a "(4)" (quarter note). The bass line then continues with a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The score is divided into four measures, each with a "P.M." (Piano Moderato) marking. The first measure contains the first four notes of the melody and the first four notes of the bass line. The second measure contains the next four notes of the melody and the next four notes of the bass line. The third measure contains the next four notes of the melody and the next four notes of the bass line. The fourth measure contains the final four notes of the melody and the final four notes of the bass line.

E5

G/B

Gtr. 3

Gtr. 4 tacet

C5

G/B

A5

## Interlude

C/E

Gtr. 2 

(cont. in notation)

Gtr. 3

15 mg/kg

Gtr. 3

Musical score for "The Wind" by John Cage. The score is for guitar and includes a prepared piano (P.H.) part. The guitar part features a melodic line with triplets and a "loco" section. The P.H. part includes a series of notes and a "steady gliss." section. The score is divided into measures by bar lines.

Gtrs. 1 &amp; 2

<sup>a</sup>Gtrs. 1 & 2

(Gtr. 2, cont. in slashes)

(Gtr, 2, cont. in slashes)

5 7 5 7

0

\*Composite arrangement

Gtr. 3 tacet

D5/E

Es

D5

ES

Gurs. 1 &amp; 2

*steady gliss.*



G5 D5 E5 C/E D/E

E5 D5 E5 G5 D5 E5

*steady gliss.* (cont. in slashes)

C/E D

Gtrs. 1 & 2 (Gtr. 1, cont. in notation)

Gtr. 3

*w/ bar*

12 12 15 (15) 14 (14) 12 14 (14) (14) 11 12 14

- 1/2

Em

Gtr. 2

Gtr. 3

*steady gliss.*

Gtr. 1

Gtr. 4 *divisi*

(Gtr. 1, cont. in slashes)

12 (12) (12) 12 10 12 10 12/9 11 12 (9) (12)

\*Gtr. 1 to left of slash in tab.

The musical score is for guitar, featuring a melodic line on a single staff. The notation includes various techniques:
 

- Grtr. 1 & 2:** Indicated by a diamond symbol and a slur, suggesting a specific playing technique or a specific guitar.
- Grtr. 3:** Indicated by a diamond symbol and a slur, suggesting a specific playing technique or a specific guitar.
- Techniques:** The score includes bends (indicated by a curved arrow), vibrato (indicated by a wavy line), and triplets (indicated by a '3' over a group of notes).
- Phrasing:** The melody is divided into measures by vertical bar lines, with some measures containing rests.

 Below the staff is a fretboard diagram showing the fret positions for the notes:
 

- Measure 1:** Notes at frets 15 and 15 (marked with a slur).
- Measure 2:** Notes at frets 15 and 15 (marked with a slur).
- Measure 3:** Notes at frets 14, 14 (marked with a slur), 12, and 14.
- Measure 4:** Notes at frets 14, 12, and 13.

The musical score is divided into three main sections:

- Gtr. 3 Solo:** The first staff, labeled "Gtr. 3", features a solo starting with a treble clef and a key signature of one sharp (F#). It includes a melodic line with a wavy line indicating a vibrato or tremolo effect. The staff is divided into measures, with a double bar line indicating a section change.
- Gtrs. 1 & 2 Section:** The second staff, labeled "Gtrs. 1 & 2", shows a rhythmic pattern of eighth notes. The staff is divided into measures, with a double bar line indicating a section change. The bottom staff shows fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) corresponding to the notes played.
- Gtr. 2 Continuation:** The third staff, labeled "(Gtr. 2, cont. in slashes)", shows a continuation of the rhythmic pattern from the previous section, with a double bar line indicating a section change.

Gtr. 3, tacet  
 C5  
 Gtr. 2  
 Gtr. 4  
 D5  
 steady gliss.  
 P.S.  
 Gtr. 1  
 2 3 2  
 3 5 7 5  
 (5)



# Interlude

Gtr. 2: w/ Riff A  
Gtr. 3: tacet

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1

P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - - - - - - -

5 7 5 7 5 7 7 5 7 7 7 5 7 7 5 7 6 5 3 0

Gtr. 1: w/ Riff A (last 4 meas.)

D.S. al Coda 2

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

3. The

## Coda 2

### Outro

G5/A A5

Gtr. 2

(cont. in notation)

Mid - night,

Gtr. 1

Gtrs. 1 & 2

P.M. - - - - - P.M.

(12 12 10) 10 10 10 10 7 5 0 0 7 5 0 9 (9) X X X X

F5/A

G5/A

C5/A

D5/A

mid - night,

mid - night

P.M. P.M.

10 10 0 12 12 10 (12 12 10) (12 12 10) (12 12 10) 0 7 5 (7 7 5)

1.

C5/A A5

is all night.

Rhy. Fill 1

End Rhy. Fill 1

P.M. ---| P.M. P.M. ---|

(7/5) 0 0 5/3 0 2/0 0 0

2.

Gtr. 2: w/ Rhy. Fill 1

C5/A A5

is all night.

Gtr. 1

P.M. ---| P.M. let ring ---|

(7/5) 0 0 5/3 0 2/0 (2) 7

G5/A A5 F5/A G5/A

Gtr. 2

Gtrs. 1 & 4

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

7 9 9 9 X X 9 X X 7 7 X X 10 12 12 12 X X 12 X X 12 12 X X

5 7 7 7 X X 7 X X 7 7 X X 8 10 10 10 X X 10 X X 10 10 X X

7 0 0 0 7 0 0 0 7 0 0 0 5 7 5 7 7 0 0 0 7 0 0 0 7 0 0 0 7 0 0 0 5 7 5 7



1.

C5/A      D5/A                                  C5/A      A5

P.M. -- - P.M. -- - P.M. -- -

P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- - P.M. -- -

2.

C5/A      D5/A                                  C5      A5      N.C.

Mid      night                                  all      night!

P.M. --- - P.M. --- - P.M. --- - P.M. --- -

P.M. --- - P.M. --- - P.M. --- - P.M. --- -

from *Somewhere in Time*  
**Wasted Years**

Words and Music by Adrian Smith



**Intro**

Moderate Rock ♩ = 150

\*E5

Fill 1

End Fill 1

Gtr. 1 (dist.)

*mf*

12 12 0 0 0 7 0 0 0 0 0 8 0 0 0 0 0 5 0 0 0 0 7 0 0 0 3 0 0

TAB

\*Chord symbols reflect implied harmony.

Riff A

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0 12 0 0 0 0 7 0 0 0 0 8 0 0

End Riff A

0 0 5 0 0 0 0 7 0 0 3 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 (dist.)

*mf*

7 0 7 0





\*Bass plays D.

let ring -----+

End Rhy. Fig. 1

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

2. I close my eyes, — and  
3. Too much time — on my hands. I've got you



think of home. — An - oth - er cit - y goes by in the night. —  
on my mind. — Can't ease this pain — so

D/F#                      G5/D                      G5                      C5                      Cmaj7                      Cmaj9                      D

eas - i - ly, —                      Ain't it fun - ny how it is?                      You nev - er  
 When you can't find the words to say, —                      it's hard to

miss it till it's gone      a - way. —      And my heart — is ly - ing      there, —      and will be  
make it through an - oth - er day. —      And it makes — me want to cry      and throw my

3rd time, Gtr. 1: w/ Fill 2

[illegible]

178

D5 C5 A5 E5 D5

stand, \_\_\_\_\_ don't waste your time — al - ways search - ing for — those

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)  
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2  
 3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

Csus2 G5 Cmaj9 A5

wast - ed — years. Face up, \_\_\_\_\_ make your

End Rhy. Fig. 2

let ring -----

D5 C5 A5 E5 D5

stand, \_\_\_\_\_ And re - al - ize — you're liv - ing in — the

To Coda ⊕

# Interlude

Gtr. 1: w/ Fill 1  
 E5

Gtr. 1: w/ Riff A (last 3 meas.)

Csus2

gold - en — years. \_\_\_\_\_

Gtrs. 2 & 3 Rhy. Fig. 3

let ring -----



The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a sharp sign, and a common time signature 'C'. The melody is written in a simple, folk-like style. The bottom staff is in bass clef and contains a single note, 'A', in parentheses, indicating a harmonic or bass line. The score is divided into measures by vertical bar lines.

[illegible]

*let ring* --- | P.M.      P.M. -- |      P.M. --- |      P.M. -- |      P.M.

D5  
P.M. -- |      P.M. -- |      P.M. --

Rhy. Fig. 4

Rhy. Fig. 4

P.M. -- | P.M. -- | P.M. -- | P.M. -- | *let ring* -- | P.M. -- | P.M. -- | P.M. --

7 7 9 9 9 9 9  
5 7 7 7 7 7 7

[illegible]

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)  
Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Gr. 1 C5 D5 E5

ler ring-----|

5 5 5 7 0 7 8 8 8 10 10 12 0 12 10 12 10 0 8 0 8 0 10 0 8 0 8 0 10 0 8 0

Gtrs. 2 & 3

End Rhy. Fig. 4

The image shows two staves of music. The top staff is for Gtrs. 2 & 3, written in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: a D major triad (D, F#, A) followed by a D major triad with a natural F (D, F, A), then a D major triad with a natural F and a natural A (D, F, A), and finally a D major triad with a natural F and a natural A (D, F, A). The bottom staff is for End Rhy. Fig. 4, written in bass clef. It contains a sequence of chords: a D major triad (D, F#, A), then a D major triad with a natural F (D, F, A), then a D major triad with a natural F and a natural A (D, F, A), and finally a D major triad with a natural F and a natural A (D, F, A). The notation includes various accidentals and fingering numbers (1, 2, 3, 4, 5, 6, 7) to indicate specific voicings and techniques.

The musical notation for the 'Trio' section of 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The first staff contains the melody, and the second staff contains the bass line. The bass line is written in a simplified manner, using numbers 0, 8, 10, and 5 to represent notes. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line is primarily composed of eighth notes. The notation includes various musical symbols such as beams, slurs, and accidentals.



Exercise 10, E5. The musical notation shows a sequence of notes with fingerings (1-4) and a fretboard diagram below with fret numbers (19, 20, 17, 0).

[illegible]

# **Coda**

G5 Cmaj9 A5 D5 C5 A5

So, \_\_\_\_\_ un - der - stand, \_\_\_\_\_ don't

E5 D5 Csus2

waste your time — al - ways search - ing for — those wast - ed — years. \_\_\_\_\_

G5 Cmaj9 A5 D5 C5 A5

Face up, \_\_\_\_\_ make your stand, \_\_\_\_\_ And

E5 D5 Csus2

re - al - ize — you're liv - ing in — the gold - en — years. \_\_\_\_\_

## **Outro**

Gtr. 1: w/ Riff A (2 1/2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5

\_\_\_\_\_

D5

\_\_\_\_\_

Gtr. 1 C G/B Am G A5 G5 E5

0 5 0 5 0 3 1 0 2 0 2 0

Gtrs. 2 & 3 P.M.

3 3 3 2 2 2 0 0 0 3 3 3 7 5 7 7 0



from *Killers*

# Wrathchild

Words and Music by Steven Harris

Intro  
Moderate Rock ♩ = 104

\*\*\*D5 E5

D5 E5

D5 E5

N.C.

\*Gtr. 1



T

A

B

5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 5 4 5 7 5 4 0

\*Bass arr. for gtr.

\*\*Gtrs. 2 & 3 (dist.)



T

A

B

12

\*\*Composite arrangement

\*\*\*Chord symbols reflect implied harmony.

Gtr. 1 tacet

D5 E5

D5 E5

D5 E5

N.C.

Gtr. 4 (dist.)

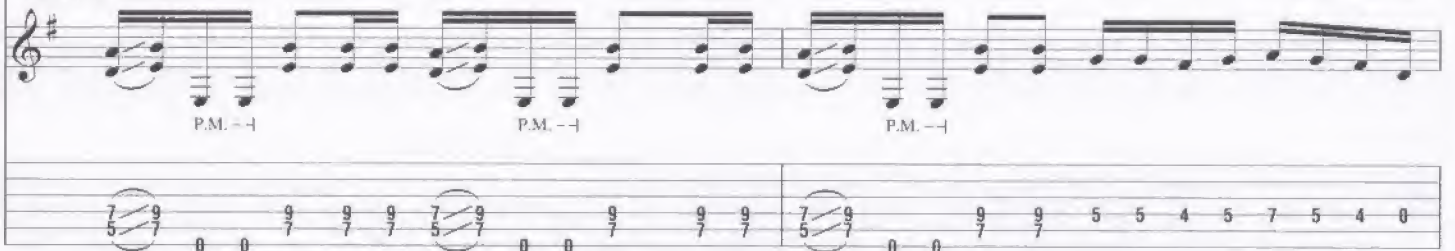


†Set for dotted eighth-note regeneration (approx.) w/ 3 repeats.

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 2 & 3



Gtrs. 2 & 3: w/ Rhy. Fig. 1

# Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)  
Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5

I. Born in - to a scene of an - gri - ness and greed,

14 14 (14) 12 14 12 14

D5 E5 N.C. D5 E5 D5 E5

dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.

## Pre-Chorus

D5 E5 N.C. C5 B5

I was nev - er meant to be. Now I spend my time look - ing

Gtrs. 2 & 3 Rhy. Fig. 2

P.M. ---

7 9 9 9 5 5 4 5 7 5 4 0 5 4

D5 E5 D5 E5 C5 B5

all a - round for a man that's no - where

Gtr. 4

14 (14) 12 14 12 (12)

Gtrs. 2 & 3

P.M. --- P.M. ---

7 9 9 9 7 9 9 5 4



to be found, Un - til I find him, I'm

G5 F#5 C5 B5  
 nev - er gon - na stop search - ing. I'm go - ing to find — my man, — gon - na  
 Gtrs. 2 & 3 End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5 E5

D5 E5

D5 E5

N.C.

trav - el 'round.

Gtr. 4

3

3

3

3

1/2

3/4

2

2

2

2

2

2

2

2

2

2

2

2

2

2

(2) 0 2

\*Gradually bend note while picking in rhythm indicated.

Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3

D5 E5

D5 E5

D5 E5

N.C.

Music notation for Gtr. 3 and Gtr. 4. Gtr. 3 has a long note with a slur over it. Gtr. 4 has a series of eighth notes and a delay off. Fingering: 12 15, 14 15 12, 14 12, 14 12 10, (10).

# Chorus

Gtr. 4 tacet

D5 E5

N.C.

D5 E5

N.C.

Music notation for Chorus. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: wrath - child. Yeah, I'm a wrath - child. I'm a —. Fingering: 7 9 0 0, 9 (9) 7 5 7 5 7 5, 7 9 0 0, 9 (9) 5 6 7 5 7 5.

D5 E5

N.C.

C5

Music notation for Chorus. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: wrath - child. I'm com - ing to get you. Fingering: 7 9 0 0, 9 (9) 7 5 7 5 7 5, 5 5 5 5 5 5 5 5 5 5.

D5

N.C.

Music notation for Chorus. Gtr. 4 is tacet. Gtr. 2 & 3 play a rhythmic figure. Lyrics: Oo, yeah, yeah. Fingering: 7 5 7 5 7 5 5 7 5 5 7 5 7 5 7 6 5 3.

Gtrs. 2 & 3

End Rhy. Fig. 4

Music notation for Gtrs. 2 & 3. Fingering: 7 5 7 5 7 5 5 7 5 5 7 5 7 5 7 6 5 3.



Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

Gtrs. 2 & 3; w/ Rhy. Fig. 4 (last 3 meas.)  
Gtr. 4 tacet

Gtr. 4 tacet

Gtrs. 2 & 3 tacet

# Interlude

Bm

\*Gtrs. 2 & 3

First system of guitar notation for tracks 2 and 3 in Bm. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff shows a bass line with fret numbers: 7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0 0.

\*Gtr. 3 w/ slight P.M. (next 8 meas.).

Second system of guitar notation for tracks 2 and 3 in Bm. The top staff continues the melodic line. The bottom staff shows fret numbers: 7 7 7 5 7 7 5 7 6 5 3 0 0 | 7 7 7 5 7 7 5 7 6 5 3 0 0.

C#m

Third system of guitar notation for tracks 2 and 3 in C#m. The top staff shows a melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff shows fret numbers: 4 4 4 2 4 4 2 4 3 2 5 2 | 4 4 4 2 4 4 2 4 3 2 5 2. There are wavy lines above the staff in measures 19, 21, 23, and 24.

Dm

Fourth system of guitar notation for tracks 2 and 3 in Dm. The top staff shows a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff shows fret numbers: 5 5 5 3 5 5 3 5 4 3 6 3 | 5 5 5 3 5 5 3 5 4 3 6 3. There are wavy lines above the staff in measures 27, 29, 31, and 32.



# Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D5 E5

D5 E5

D5 E5

N.C.

N.C.

Gtr. 4

w/ delay

1/2

7 5 7 5 7 5 7 6 5 3

(7)

D5 E5

D5 E5

D5 E5

N.C.

1/2

14 (14) 14 12

rake - 1

15 15 12 15 12 12 (12)

## Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 4 tacet

D5 E5

D5 E5

D5 E5

N.C.

2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion. I

D5 E5

D5 E5

D5 E5

N.C.

know I've got - ta find se - ri - ous peace of mind or I know I'll just go cra - zy.

## Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2

C5

B5

D5 E5

D5 E5

Now I spend my time look - ing all a - round

Gtr. 4

12 15 0 12 15 0 12 15 12 0 12 12 15





# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4  
Gtr. 4 tacet

D5 E5 N.C. D5 E5 N.C.

— wrath - child. Well, I'm a — wrath - child. Yeah, I'm a —

D5 E5 N.C. C5

— wrath - child. I'm com - ing to get you.

D5 N.C.

Oo, — yeah, — yeah. —

Em N.C.

Yeah! —

Gtr. 3

7 5 7 5 7 5 7 6 5 3 | 9 7 9 7 9 7 9 8 7 5 | 9 7 (9)

Gtr. 2

7 5 7 5 7 5 7 6 5 3 | 7 5 7 5 7 5 7 6 5 3 | 12 10 (12) (10)

# Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

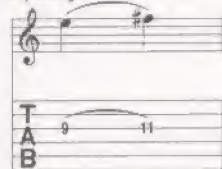
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



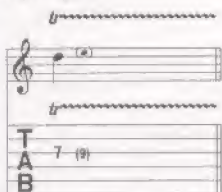
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



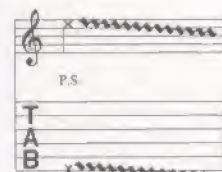
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) without picking.



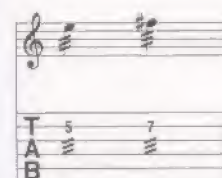
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:

Strings:

high

E

B

G

D

A

low

E

A

D

G

B

E

A

D

G

B

E

A

D

G

B

E

A

D

G

B

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Aces High  
Be Quick or Be Dead  
Bring Your Daughter to the Slaughter  
Can I Play With Madness  
Evil That Men Do  
Flight of Icarus  
Killers  
No Prayer for the Dying  
The Number of the Beast  
The Phantom of the Opera  
Revelations  
Run to the Hills  
Running Free  
The Trooper  
Two Minutes to Midnight  
Wasted Years  
Wrathchild



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